



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

B

918,145







3. 16. 2. 6.

ND
2890
.138

A DICTIONARY
OF
MINIATURISTS,
ILLUMINATORS, CALLIGRAPHERS,
AND COPYISTS.

VOL. II.





3. 16. 2. 6.

ND
2890
.138





A DICTIONARY
OF
MINIATURISTS,
ILLUMINATORS, CALLIGRAPHERS,
AND COPYISTS.

VOL. II.

A DICTIONARY
OF
MINIATURISTS,
ILLUMINATORS, CALLIGRAPHERS,
AND COPYISTS,

3806-3

WITH REFERENCES TO THEIR WORKS, AND NOTICES OF THEIR PATRONS,

*From the Establishment of Christianity to the
Eighteenth Century.*

COMPILED FROM VARIOUS SOURCES,
MANY HITHERTO INEDITED.

By JOHN W. BRADLEY, B.A. Lond.

Author of "A Manual of Illumination," &c. &c.

IN THREE VOLUMES.

VOL II.

LONDON:
BERNARD QUARITCH, 15 PICCADILLY.
1888.

General Library
Transferred
3-15-56

CORRECTIONS FOR VOLUME II.

Page 22, article GERBIER, *see* a correction as to his death under art. OUVILLY.

- „ 33, line 4, *for* “liberis” *read* “libris.”
 - „ 130, art. HUMPHREY, *for* 1810 *read* 1800.—*Redgrave: List of Artists whose works in Miniature were exhibited at South Kensington, in 1865.*
 - „ 196, line 5 from bottom, to the parenthesis FR. DI LORENZO, *add* “ROSELLI.”
 - „ 230, *add to footnote*, “and was adopted later by Lodovico himself.”
 - „ 233, art. LOUIS XIV., Refer. *Dent's Catalogue*, 67, No. 1, 139.
 - „ 247, art. MAGRI, *for* “Animiatore” *read* “Aminiatore.”
 - „ 255, line 2, *for* “MARCHEA” *read* “MARCHIA.”
 - „ 264, art. MARMION, Refer. *Galichen*, in *Gaz. des Beaux Arts*, 1 sér. xxii. 78–90.
 - „ 264, art. MAROLLES, Refer. Weale : Beffroy, ii. & iv., if same person.
 - „ 307, line 5, *for* “*Typographicae*” *read* “*Typographici*.”
 - „ 318, at end of the art. *add* (*see* Matth^e Corvinus).
 - „ 357, line 10, *for* “Pfaun” *read* “Pfann.”
-

Many additions in matter which have accumulated since beginning to print, but too late for insertion in their proper places in the Dictionary, will be reserved for an Appendix. The compiler has often to regret that valuable information, by letter or otherwise, reaches him too late to be available. Nevertheless, he begs very cordially to thank M. Leopold Delisle, of Paris, Dr. C. Bruun, of Copenhagen, Dr. Frimmel, of Vienna, Mr. Weale, and other gentlemen, for books and pamphlets, and for references to sources of information.



DICTIONARY OF MINIATURISTS.

GADDI, } GIOVANNI. *Illuminator, &c.* Saec. xv.
GADI,

In a notice extracted from a document preserved in the archives of the Cathedral of Cremona, now in the Civic Museum, are the following entries of payments respecting the graduals, &c., executed for the Cathedral:—"1474, *Expensæ factæ per Nob. Virum Dominum Robertum de Summo unum ex Massariis Fabricæ Majoris Ecclesiæ Cremonæ Ordinatione, et Commissione DD. Bartolomei de Fodriis et Francisci de Asellis ejus Collegarum, inscribi, notari et huminiari** faciendo per quinternos novem cum dimidio cartarum caprinarum modi magni eosque *ligari* faciendo in tribus gradualibus dictæ majoris Ecclesiæ. Gradualia reducendi et reformandi secundum stilum et consuetudinem Romanæ Curia ad usum quotidianum dictæ Ecclesiæ sunt hæc primo, &c. Item pro Magistro *Joanni de Gadio* scriptori pro eius mercede scribendi, notandi, et huminiandi dictos quaternos novem cum dimidio gradualium L. 30." The lira has gradually diminished in value from 15 lire 8 soldi of present money, in 1254, to about 3 lire 10 soldi in 1474, and to 1 lire in 1723, when the lira imperiale was substituted by the lira Milanese, which is now worth about 7 of the usual lira of Italy.

"1482. Ultimo Febbrajo.—Fratelli *Gadj* pro eorum mercede huminiandi quatuor volumina Antifonariorum per ipsos noviter scripta, et quoad huminationes, cinabri et coloris azurri factarum

* imminiari?

calamo cum suis floretis ad rationem et computum sol. 24 imperiales pro quolibet centenario L. 24. Do. 29 Luglio.—Magistros *Joannes et Joannes Petrus fratres de Gadio* L. 140 e den. 7 imperiales, per scrivere, miniare, e comprar pelli di capretto per fare due Antifonarj per il Duomo. Per compimento altre L. 100 e poi altre 40. Do. 12 Ottobre. Magistros *Joannes et Joannes Petrus fratres de Gadio* scriptores pro eorum mercede scribendi notandi et imminiandi Commune unum Sanctorum Salmista unum et Epistolarium unum in membranis necnon scribendi duo gradualia Communia Sanctorum habuerunt libras 32. Do. 29 Decembre. Li istessi fratelli *Gadj* scrivono quattro Antifonarj feriali per il Duomo, L. 110 imperiali. Alli stessi fratelli *Gadj* per tante pergamene comperate a Milano per la Fabbrica per scrivere un Antifonario, un Epistolario ed un Salmista sive Psalterium pro usum (*sic*) dictæ Ecclesiæ, L. 162. Ai fratelli *Gadj* si dan da trascrivere *infiniti altri libri*. 1483. 24 Luglio. Pagato L. 60 al maestro *Giovanni e Gianpietro fratelli Gadii* per aver scritto in lettera grossa e notato a luoghi opportuni alcuni libri per uso della chiesa." This entry completes the notices of the brothers Gaddi at Cremona.—*Sacchi: Notizie Pittoriche Cremonesi, Convenzioni e Pagamenti*, 177, 178.

GADDI, GIANPIETRO. See GADDI, GIOVANNI.

GADOLO, }
GADOLUS, } BERNARDINO. *Copyist.* Saec. xiv. (?)

Mentioned as working at St. Michael's of Murano.—*Mittarelli: Præfat. ad Catalogum Bibliothecæ . . . Scti. Mich. Venetiar.*, xvi., xix.

Gaelmann, Arnould. *Miniaturist.* Saec. xiv.

In 1311 sold a house in Hoel-straet at Louvain (now rue de Tirlemont), near the porte St. Michel. Died about 1323.—*Messager des Sciences Historiques, &c.*, 115. 1855.—*Pinchart: Documents*, 99, 100.

Gagliardelli, Salvatore. *Calligrapher.* Saec. xvi.

Worked (probably at Paris) in 1548.—*Zani: Enciclop. Metod.*, ix. 251.

Gagliardello. *Copyist.* Saec. xvi.

Wrote, at Florence, in 1591, "Officium B. Marie Virginis reformatum, &c." The title is surrounded by the "palle" of the Medici. A note at end says "Fatto di mano propria del Gagliardello scrittore"; and also "Il Gagliardello scrittore scrisse et fece di sua mano propria in Firenze, l'anno 1591, tutto in cinque mese continovi." Vellum. Small 24^{mo}. With miniatures and initials. Now in the Library at Parma.—*Atti e Memorie, &c.*, iii. 453.

Gaguin. *Copyist.* Saec. xv.

Wrote Suetonius. Now in the National Library, Paris, MS. Lat. No. 9,686. At end, "Gaguin 1467 die mensis Febr. 19." Also MS. Lat. No. 7,822, which ends "Finis 1470, nono die Martii, Gaguinus."—*Delisle: Cabinet des MSS.*, ii. 377.

GAIBANA, GIOV. DA. *Miniaturist.* Saec. XIII.
Of Padua, or perhaps of Gaibana, near Ferrara.

Archipresbyter of the diocese of Ferrara, was mansionarius of the Cathedral of Padua in 1259. In that cathedral there exists an Epistolarium written and illuminated by him, in which he represents himself in the act of uttering these words: "Ego presbyter Johannes scripsi feliciter."—*Cittadella: Notizie*, 643. See ESTE.

GAIGNIÈRES, ROGER DE. *Patron.* Saec. XVII.

Was the son of the secretary to the Duc de Bellegardes, governor of Burgundy (1644–1718). Whilst still young he conceived the idea of collecting all kinds of curiosities relating to history, pedigrees, &c., especially relating to bishops and abbots—collecting their portraits and exact representations of historical scenes. For this purpose he had recourse to seals, rings, tapestries, stained glass, and miniatures of MSS. He preserved with affection the original documents, drawings, &c., of which he became possessed, and spared no expense in the acquisition of copies where he could not obtain originals. He succeeded in making his valet, Barthélemi Remy, partaker of his tastes—and Remy soon became an accomplished amanuensis, copyist, and draughtsman. Another assistant was an artist of the name of Boudan, who made the innumerable drawings which form the principal feature of his immense collections. Boudan was especially facile in the reproduction of mediæval relics. In order to be the more ready for his duties, Gaignières lodged him in his own house, and kept him employed nearly the whole year round, not only in making copies of miniatures, but also in preparing sheets of paper or card for mounting all these drawings so as to be of a uniform size. A circumstantial contract or draft of special duties was drawn up for the artist's direction, and to this he was strictly kept by the indefatigable collector. Gaignières was materially assisted by the Benedictines of St. Maur, whose enlightened and unwearied zeal in matters of history and antiquities can never be over-estimated. Through his researches

and travels Gaignières became well known to persons of all ranks, receiving visits from them and corresponding with antiquaries in every part of France.

The copies and extracts amassed by him fill many hundreds of portfolios. But besides these he possessed many valuable original parchments. The material thus got together is of the greatest interest and value both to the historian and artist. He it was who obtained the precious MS. of the "Statuts du Saint-Esprit" now in the National Library; also a "Life of St. Louis," a "Cité de Dieu" which had belonged to Charles V.; the Large Hours of Louis II. of Anjou, and the Little Hours of Jean de Berry; also the armorial of Guillaume Revel, in which a painter of the fifteenth century has depicted the arms, the mansions, and the towns of Auvergne, Bourbonnais, and Forez; also the beautiful MS. of "Girart de Nevers," painted for Philippe le Bon, Duke of Burgundy; the Hours of René of Anjou; the Catechism presented by Henry d'Albret, King of Navarre, to his wife, Marguerite d'Angoulême; and lastly, the celebrated "Guirlande de Julie," written by Jarry, and painted by Robert, in honour of Julie d'Angennes. Such are among the countless objects of the so-called Gaignières Collection, now in the National Library at Paris. In 1711, feeling his infirmities too great to permit his continuing his labours, he made a formal grant of his treasures to the king—on condition that a certain rental should be paid for his lifetime, and a sum of 20,000 livres to his heirs. The collection consisted of 2,407 MS. volumes, 24 large portfolios filled with costumes, &c., from the time of Clovis, 31 ditto filled with views of tombs, 117 ditto of geographical pieces, and 100 ditto of portraits, drawn or engraved. In 1717 the whole was put up to sale by auction—the Government reserving what was thought advisable. In this way many of his curiosities fell into the hands of the public, and among these a collection of drawings now in the Bodley Library at Oxford. —*Delisle: Cabinet des MSS.*, i. 335-356.

GALATINI, FRA IPPOLITO. *Miniaturist.*

Saec. xvii.

Worked at Florence with great reputation. Born 1627; died 1706.—*Zani: Enciclop. Metod.*, ix. 255.

GALEAS, PADRE D. FRANCISCO. *Miniaturist.*

Saec. XVI. et XVII.

Prior of a Carthusian monastery in Spain.

Famous as a miniaturist painter and poet.—*Zani: Enciclop. Metod.*, ix. 257. Born at Seville about 1567, and died 1614. He was not, as Palomino believed, a pupil of Luis de Vargas, since Vargas died in 1568. He was doctor of laws, and exercised his profession with great credit. He entered the Carthusian monastery of Santa Maria de las Cuevas in 1590, and, for his piety and learning, was elected prior and provincial superintendent of Castille, &c. He afterwards retired to his monastery at Seville, where he died. There are two miniatures from his hand in the reliquary of his monastery, representing the Death and Resurrection of Christ, and others in the volume called "Mandato," painted with clearness of colouring and correctness of design. (*Archivo de la Cartux. de Santa Maria de las Cuevas, &c.*)—*Bermudez: Diccionario, &c.*, ii. 153, 4.

GALEN, GASPAR VAN. *Copyist.*

Saec. XVI.

Wrote a Book of Prayers in small 8vo. on vellum, with 170 ff., and enriched with eight beautiful initials, surrounded with ornamental borders. At end: "Geschreven ende geeeynd, tot vrynschappen tot behoef ende noedurft des geestelicker guetge buertig ioffen Elisabeth Van Batenborch, sich hebbende in der tyd begeben in der Joffen-Cloester binnen den stat Zanten, mit namen geschreven durch mi bruder Jaspar Van Galen des Got langh in doechden gespare." It was therefore written for Elizab. v. Battenburg, a nun at Zanten, in the duchy of Cleves. Bought of M. Heussner, Brussels. 1854.—*Messages des Sciences Historiques de la Belgique*, 114. 1855.

GALET, JO. *Copyist.*

Saec. XIV.

Of Amboise or Ambrise.

Wrote a Breviary for the Abbot of Corbey in 1934. Now in the Public Library at Amiens.—*Garnier: Catalogue Descript.*, 91.

GALIZIA, }
GALLICIO, } ANNUNZIO. *Miniaturist.* Saec. XVI.

Called also Gallizzi. Famous at Trento as a versatile artist. His daughter Fede also worked in miniature.—*Zani: Enciclop. Metod.*, ix. 262.

GALIZIA, FEDE. *Miniaturist.* Saec. XVI., XVII.
Born at Milan, 1578.

Painted history and landscape in the best manner of the painters of Milan. But her style also resembles that of the Bolognese school prior to the Caracci. In the Ambrosian Library at Milan is a portrait of P. Moriggio which she painted in her eighteenth year.—*Hobbes: The Picture Collector's Manual*, i. 162, from *Lomazzi: Idea del Tempio*, &c., 163.—*Nagler: Künstlerlexicon*, iv. 563.

GALLONDE, FRÈRE PH. C. *Calligrapher.* Saec. XVIII.

Wrote, in a print hand, with musical notation, &c., a little volume called "Officium Nativitatis Domini" on vellum, for the use of Rev. Father Jean Bapt., Isaac Foudrier de Boirvaux, Procurator-General of the Canons Regular of the Gallican Congregation. Title-page in red and black, in imitation of printing. At foot: "Scriebat F. Ph. C. Gallonde, anno domini MDCCXXXVIII." Begins "Rex pacificus," and ends "Magna in populo." Each page is ruled with a red line border, and the writing throughout is extremely neat. Now in the British Museum, Add. MS. 31,524.

GAMBAGNOLA, BARTOLOMEO. *Copyist.* Saec. XV.
Sometimes incorrectly called Gambalunga.

"In the list of MSS. in the National Library at Paris, which

came from Pavia, is a 'Sforziada' or 'Deeds of Francesco Sforza,' with this note : ' Bartholomeus Gambagnola Cremonensis scripsit, mandato magnifici domini Marchisini Stanghe, ducalis secretarii, die vigesimo Septembris, MCCCCLXXXX primo.' " Now in National Library, Paris, fonds ital., 372.—*Delisle: Cabinet des MSS.*, iii. 348.

This is one of those magnificent illuminated MSS. of which the superbly-printed and illuminated Pliny, now in the Bodley Library, Oxford, and the "Sforziada" in the British Museum, are imitations. These books are richly illuminated in the Mantegna or Antonio da Monza style, of which instances are found in the page exhibited in the Albertina, at Vienna, and in the Diploma of Lodovico il Moro, British Museum, Add. MS. 21,413. The British Museum "Sforziada" (Grenville 7,251), like the Bodley Pliny, is printed on vellum, and is the presentation copy offered to Cardinal Sforza. It is in the original velvet binding, with silver nielli bosses, and came from the library of the Prince de Soubise. "First Edition. A book of the greatest beauty, and in the finest preservation. The initial letters are painted in gold and colours, and the first page of the Dedicatory Epistle is surrounded with a superb painting, in which are beautiful miniature portraits of Francesco Sforza, Cardinal Sforza, and Lodovico il Moro. The other ornaments are also finished in the most exquisite taste and beautiful colouring. It is impossible to find in a printed book any illumination more beautiful or more perfect than this magnificent painting."—*Catalogue of the MacCarthy Library*, ii. 96. Rich and highly finished as it is, I think, however, it must yield to the Paris MSS. The title-page of the latter is reproduced in an engraving given by Müntz.—*Müntz: La Renaissance en Italie et en France*, 228.—*Marsand: MSS. Ital. della Bibl. Reg.*, i. 249, 250.—*Hibbert Catalogue*, No. 7,559.—*Dibdin: Bibl. Decameron*, iii. 176. The Hibbert Catalogue reproduces the portrait of Francesco Sforza from the Grenville copy.

GAMBIS, JOHANNES DE. *Copyist.*

Saec. xv.

Wrote, in 1411, "La Divina Commedia." Vellum. Folio. In a fine letter. At end: "Explicit tertia et ultima Cantica Comedia Dantis Alligherij de Florentia per me Joh^{is} de Gambis de Burgo

Scti Domini MCCCCXI die xix Nov. Benedicamus Dno. Deo Gratias." Now in the Royal Library, Naples. Sc. XII., b. I.—*Batines*, ii. 220.

GANDINONIBUS, FILIPINUS DE. *Copyist.* Saec. xv.

Wrote "Valerius Maximus de dictis et factis Romanorum." Vellum. Thin Folio. 92 ff. In small Gothic hand, and rather close lines, neat and legible. Chapter titles in red. Many small red and blue initials. A few somewhat larger in gold and coloured panels, and to the headings of the books still larger ones in various rather dull colours without gold. No borders nor miniatures. On fol. 92 is this note: "Explicit liber Valerij quem Ego Filipinus de gandinonibz filius d. Zamboni transcripsi et expleui die lune xxv. Januarij m^occccxi.".

To this is added in a cursive hand in faded ink and with many contractions: "et quem librum idem Filipinus me Zenone De Ottobellis notario presente et Intercedente vendidit Bertolino de Medicis pretio decem ducatos xxij. Octobr., 1440. Et Ego zeno de Ottobellis has literulas scripsi pro veritate rei." Now in British Museum, Add. MS. 14,095.

GANGNEUR, GUILLAUME LE. *Miniaturist.* Saec. xvii.

A Frenchman, died about 1624.—*Zani*: *Encicl. Metod.* ix. 290. A painter of Angers, composed a work on Calligraphy, entitled "La Calligraphie, ou belle ecriture de la lettre Grecque." Le Gangneur Scrip. 1599.—*Nagler*: *Künstlerlexicon*, v. 12.

GANT, COPIN DE. *Miniaturist.*

Saec. xiv.

Labarte: *Les Arts Industriels*, ii. 236.

GARCIA. *Copyist.*

Saec. x.

Together with two other monks, Vigila and Sarracinus, worked on the so-called "Codex Vigilanus" of Alvelda, near Logroño—containing portraits of the Gothic kings of Spain.—*Cahier: Bibliothèque*, 131.—*Laserna, Præf. in Collectionem veterum canonum. Acta Sanctor.*, s. v. 298.—*Nagler: Künstlerlexicon*, v. 17.

GAREMBERT, }
 VUAREMBERTUS. } *Copyist.*

Saec. ix ?

Transcribed a tract by Radbert (MS. Lat. 12,296, in National Library, Paris), in Carolingian characters. At end: "Amice qui legis retro digitis teneas, ne subito literas deleas . . . quia sicut navigantibus dulcis est portus, ita scriptori novissimus versus. Calamus tribus digitis continetur totum corpus laborat. Deo gratias. Ego in Dei nomine Vuarembertus scripsi."—*Delisle: Cabinet des MSS.*, ii. 121.

GARSIA, STEPHANUS. *Illuminator.*

Saec. xi.

Executed the miniatures, &c. of a Commentary of Beatus on the Apocalypse, and of St. Jerome on Daniel. Rather a remarkable MS. On fol. 1 is the frontispiece, in the midst of which the painter has placed a large lozenge-shaped tablet, on which are inscribed several times the words "GREGORIVS ABBA NOBILIS," from which it is inferred that the MS. was executed about the middle of the eleventh century for Gregory, Abbot of St. Sever, in Gascony (1028-72). Fols. 1. v-5, scenes from the life of St. John. Fols. 5. v-12, genealogical tables presenting a résumé of ecclesiastical history. On one of these tables is the signature "Stephanus Garsia, placidus ad s." Fol. 13, the eagle of St. John, bruising the head of a serpent. Fol. 13. v, portraits of the author and commentators on the Apocalypse—"Johannes, Iheronimus, Augustinus,

Ambrosius, Fulgentius, Gregorius, Abringius, Hisidorus." Fol. 14, a large initial *A* occupying the whole page. At the upper sides are the figures of a monkey and a fox, with the words: "Simius—Vulpis." This *A* is an Alpha, and there should be a corresponding Omega at the end of the volume, which has disappeared. Fol. 140, begins the Commentary of Beatus, Abbot of Valcavado, who died in 798. Among the various illuminations, there is on fol. 45(3), a map (of the world), on which the Abbey of St. Sever is marked with especial care. At the end of the volume are many letters and charters—and throughout, a number of most curious illuminations, and tables among which M. de Longpérier (*Revue Archéolog.*, 1 sér., ii. 698) has recognised an imitation of the Arabic characters used in Spain in the eleventh century. Three of Count Bastard's plates (132–134) are taken from this MS., which he calls "L'Apo-calyptse de St. Sever." Vellum. 292 ff. Now in the National Library, Paris, MS. Cat., 8,878.—*Delisle: Cabinet des MSS.*, iii. 279–81.

GARZONI, GIOVANNA. *Miniaturist.*
Of Ascoli.

Saec. xvii.

Worked in several Italian cities and at the Courts of Rome and Naples, making copies, in miniature, of celebrated paintings. Died 1673 at an advanced age.—*Nagler: Künstlerlexicon*, v. 35. She was distinguished in Rome for flowers and portraits. At Florence she painted the portraits of several members of the house of Medici.—*Hobbes: The Picture Collector's Manual*, i. 165.

GASPAR. *Copyist.*

Saec. xv.

Wrote a small copy of Sallust, "Bellum Jugurthinum," et alia. The Sallust was finished on the xiii. kal. iunii, MCCCCLXIII. (fol. 134). Then follows "Poggij invectiua in Franciscum Philel-

phum pro Nicholao de Nicholis," in two parts. Then (fol. 151) "In cyriacum Aconitanum Pogius s. d., Leonardo Aretino v. clariss." Ends fol. 154, "Vale. Ferrarie pridie kal. aprilis. Vale Gaspar." The handwriting, a hasty but very legible minuscule, is very like that of the "Cicero in Verrem" in the same collection. Vellum. 12°. 154 ff. Now in the British Museum, King's, 18.

GASPAR (DE MONTONE). *Copyist.*

Saec. xv.

Wrote "La Divina Commedia." Part vellum and part paper. Folio. 339 ff. 2 cols. Half-Gothic characters, in two hands.

Each Cantica has a grand initial in gold and colours. That of the Inferno represents Dante seated, writing. Other initials, smaller, to every canto, both text and comment. These pictures are of a tolerably good style of execution, and often singular. Mehus says ("Vita del Traversari," ch. xxx.) the MS. is a model for an edition of the "Divina Commedia," with figures. The following inscription, in blue ink, finishes the MS. : "Explicit liber Dantis allegherij d' florentia Scriptus p. me Gasparem thome de Montone tūc militem Magnifici et generosi equitis domi Joh^{is} M . . . de Civitatj Castellī tūc Inclite urbis Fērr. prætoris dignissimi viz. In Anno MCCCCLVI." Now in the Laurentian Library, Florence, plut. xl.—*Batines*, ii. 42.

GASPARO. *Miniaturist.*

Saec. xvi.

Illuminated with miniatures, about 1520, a Codex of Pliny, in which the objects of Nature are depicted "con le parti e li circostansie sue ordinare per un huomo docto di quel tempo," viz. M. Lucio Phosphoro.—*Cigogna*, iv. 772, note.

GATTA. See BARTOLOMMEO DELLA G.

GAUDENTIO, PETR. DE. *Copyist.* Saec. XIV.
An Eremita of Camaldoli.

Wrote, in 1301, for Guido Selvatico "Pfalzgraf" of Tuscany.—
"Epistolæ totius anni, secund. ordinem Romanæ Curia." The
MS. was in the possession of Farsetti.—*Lehret: Magazin zum
Gebrauch der Kirchen und Staatengeschichte*, iv. 177.

GAVERE, THEODOR VAN. *Illuminator.* Saec. XV.
Entered the Guild at Bruges in 1470.—*Laborde*, 56.—*Kirchhoff:*
Die Handschr.-händler, &c., 188.

GAVERE, VICTOR VAN. *Illuminator.* Saec. XV.
Beffroi, iv. 282-301.

GAVILLA, LUDOV. DE. *Copyist.* Saec. XV.
A Frenchman.

Wrote, in 1445, "Ciceronis Epistolæ ad Familiares," in a very
neat upright half-Roman hand, on paper. 223 ff. Without orna-
ments or illuminations, but remarkable for its curiously shaped
capitals and contractions. At end:

"Finis adest vere scriptor vult pretium habere.
 Laus tibi sit Christe quoniam lib. explicit iste.
 Hic liber est scriptus Ludouicus d̄ Gauilla sit benedictus.

Et ego ludouicus de gauilla ex natione francorum cum mea manu propria scripsi ad requisitionem domini georgii a cassellis Taruisini et ē propnti cancellarij mag^{ci} et gnoti viri domini Bartholomei Superantio pro ill^{mo} ac excell^{mo} ducali dominio Venetiarum hōn Comitis Spaleti. Et compleui ipm̄ sub anno a natiuitate domini n̄ri ihesu christi Milliō Quadringentesimoquinquagesimoquinto. Indictione tercia. Die vaero (*sic*) decimo vii^o mensis Septembris." Now in the British Museum, Add. MS. 11,929.

GAYDER, HEROLD. *Copyist.*
 Lived at Nuremberg.

Saec. xv.

Wrote a Missal in 1403, now in the Public Library, Nuremberg.
 —*Murr.: Besch. v. Nürn.*, s. 131.

GAYNIVER, J. *Copyist.*

Saec. xv.

Wrote and sold, in 1454, to Madeleine de France, a small Book of Hours, "escriptes de lettre bastarde."—*Jal: Dict. Critique*, 681.
 —*Delisle: Cabinet des MSS.*, iii. 342.

GAZA, }
 GAZO, } LAURENT. *Copyist.*

Saec. xvi.

A Benedictine of Monte Cassino. Died 1552.

"In exarandis codicibus nitidissimo caractere efformandisque ibi pulcherrimis Sctor. imaginibus aliarumque rerum figuris minio

auroque idemtidem distinctis mirabilis prorsus fuit. Extant quidem illi ac visuntur Patavii non sine stupore intuentium, suntque libri Missarum Hebdomadæ Sctæ. Evangelior. Epistolar. Gradualium et alia id genus omne quæ veluti pretiosissimæ gemmæ in Sacratio jure et merito nunc asservantur."—*Armellini: Append. de viris literis illustr. e Congreg. Casinensi*, 8. He was a native of Cremona, and wrote various Missals, &c., which were enriched with miniatures by Benedetto Bordone, from 1536 to 1541, for the monastery of Sta. Justina at Padua. Of Bordone Caravita speaks in the highest terms: "Che il Clovio non se fece delle più prestanti."—*Caravita: I Codici e le Arti a Monte Cassino*, i. 483. The Missal now in the British Museum, Add. MS. 15,813, was probably one of these. See BORDONE.

GEBRAY. *Copyist.*

Saec. xv.

Wrote "Le Livre des bonnes mœurs par Jacques le Grant, Augustin." Now in the National Library, Paris. Small Folio. Vellum. 65 ff. With 5 miniatures, vignettes, and initials. The MS. came from the collection of Louis de Bruges, whose arms in the Frontispiece are covered by those of France. *Paris: Les MSS. François de la Biblioth. du Roi, &c.*, vii. 315. Van Praet, however, says it is adorned with 4 miniatures, 108 m. (or 4 in.) × 135 m. (or 5 in.). The first two folios contain the Table of Contents, with this summary: "Cy commence la table des Rubriques du liure intitule de bonnes meurs, lequel est diuise en cinq parties dont la premiere porte du remede qui est contre les sept pechiez mortels." The MS. bears marks of having been in the Library at Blois.—*Van Praet: Biblioth. de Louis de la Gruthuyse*, No. xlii. 149. It is the third example mentioned by Paris, in the Royal Collection. It is well written, and pleasingly illuminated. 1. Fol. 3, "The Fall of the Angels." 2. Fol. 26, "A Layman presents a Vase to a Priest." 3. Fol. 31, "Two Persons kneeling for pardon to a Prince." 4. Fol. 39 v., "A Rich Man bestowing Alms." 5. Fol. 54, "A Sick Woman in Bed." The copyist has put his name at the end: "Gebray."—*Paris: Ibid. ut ante*, vii. 315.

GEERARTS, } MARC. *Miniaturist.* Saec. XVI., XVII.
GERARD, }

Called by various names, as Garrard, Garrats, and Gerardo.

A painter and copper-plate engraver of Bruges, but praised by Vasari for his miniatures. (?) Bottari confounds him with Honthorst. Born probably after 1550; died about 1590. It is very uncertain, for it is said by some that he died in 1635 in England, whither he went in 1580 to work for Queen Elizabeth. Afterwards he entered the service of Queen Anna (Anne of Denmark?), and painted the portraits of Henry and Charles, sons of James I., and also the King's, finished in 1627.—*Nagler: Künstlerlexicon*, v. 60.

GEMINIANUS, JOH. FR. MARTIUS. *Copyist.* Saec. xv.
Born at St. Gemignano.

Worked at Florence, copying many works preserved in the Laurentinian Library. See MARTIUS.

GENNADIUS, TORQUATUS. *Copyist.* Saec. xv.

Wrote a copy of Martial's Epigrams, on paper, in ordinary half-Roman hand, with red headings, and certain initials, very hastily done. Small Folio. 141 ff. On fol. 138 v. is this note in red: "M. V. Martialis Epigramaton liber xiiii Explicit et ultimus Emendaui Ego Torquatus genadius feliciter cu3 tuis Genadi Vatibus refluui." Now in the British Museum, Arund. MS. 136.

GENNARO, COLA DI. *Copyist.* (?) **Saec. xv.**

Probably not a professional copyist, as he was in prison when he wrote, in Italian, a translation of "Le Secret des Secrets." In a miniature, at the beginning of the volume, he is represented on his knees, with chains on his feet, and the arms of Ferdinand below. Now in the National Library, Paris, MS. Italian 447.—*Delisle: Cabinet des MSS.*, i. 228.

GEOFFRY. *Copyist.* **Saec. xii.**

Born at Gorham.

A Monk of St. Alban's, where he became abbot in 1119, and died in 1143. Was skilful in the transcription of books. Copied, 1, A Missal; 2, Ditto, in two parts (illuminated); 3, Psalter (illuminated); 4, Sacramentarium; 5, Collection of Exorcisms, &c.; 6, A Collectarium, Brit. Mus. Cott. MSS., Nero, D. vii. 15; Claud., E. iv.—*Merryweather: Bibliomania in the Middle Ages*, 174.

Previously a Monk at Dunstable Priory, and author of a Miracle Play of "St. Katharine." Now in the British Museum, Cotton. MSS., Nero, D. vii. 15; Claud., E. iv. 108.

GEORGIO, PETRUS DE SANCTO. *Copyist.* **Saec. xv.**

Wrote "Decisiones Rote" on paper. 293 ff. At end: "Petrus de S^o Georgio Divi Felicis Papæ Quinti et ipsius literarum Apostolicarum scriptor et abbreviator scribi fecit et pro majori parte etiam scripsit presentes decisiones Rote." Now in the Royal Library, Turin, Cod. ccxcix. b. 11. 2.—*Pasini: Catal.*, &c., ii. 83.

GEORGIOS, or } PICTOR. *Miniaturist.* Saec. x.
 GEORGIUS, }

One of the painters of the famous Menologion executed for the Emperor Basilius II. (979-1025).—*Fabricius: Biblioth. Gr.*, xii. 121. See BLACHERNITA.

GEORGIUS. (1) *Copyist.* Saec. xiv.

Called Chrysococca, a physician, mathematician, and linguist.

Wrote, about 1336, "Homeri Odyssea," &c. Now in the Vatican Library. — *Lambecius: Commentarii, &c.*, vii. 516-19 (Kollarius). Whether this Chrysococca were author or copyist is doubtful, as regards some works assigned to him. He was the "familiaris" of Theodore Gaza, and wrote the Scholia on the Odyssey in the Vatican. Allatius (cap. 46) says he was "peritia linguarum et mathematicis artibus clarus" about the latest period of the Palæologi. One of his books is thus quoted: Γεωργίου τοῦ Χρυσοκόκκη ἐξήγησις εἰς τὴν σύνταξιν τῶν Περσῶν, ἐν κεφαλαίοις μζ (or μή rather; Harles's note). Now in the Ambrosian Library, Florence. In a MS. in the National Library, Paris, he is styled ἱατρός, or "Medicus." His works or transcripts are found in various libraries.—*Fabricius: Biblioth. Gr.*, i. 56, 7; xii. 54.

GEORGIUS. (2) *Copyist.* Saec. xv.

A long account of various writers or copyists of this name is given by Fabricius: "Biblioth. Græca," xii. 1-136, "Leonis Allatii de Georgiis, & eorum scriptis diatriba." Also, on p. 136, again are those referred to who were copyists. Their names, he says, are given in a MS. in the Laurentian Library, Cod. xxii. 1 pl. 32.

It is a MS. of the Iliad, at the end of which is this note :
 ανθ' ἐτελιώθη ἡ Ἰλιάς τοῦ Ὀμήρου παρ' ἐμοῦ Γεωργίου ἱερέως τοῦ
 Ἀλεξάνδρου (" 1459, was completed the Iliad of Homer by me,
 George, a priest, son of Alexander."—*Bandini: Codd. Gr. Laurent.*, ii. 174. Again, in Cod. xiv. pl. lix. is the note :
 Ἐτελιώθη ἡ παροῦσαι δέλτος τῶν ἐρωτημάτων . . . διὰ χειρὸς παπ.
 Γεωργίου μαΐστρου Νίκκολ. πρωτοαναγνώστου Σολέντους ἐν μηνὶ
 Ἀπριλλίῳ ἡμέρᾳ δ', ὥρα γ', τοῦ ἔτους τρίκοντος ἀπὸ κοσμοποιίας ελπί
 ενδ'β, *i.e.*, the present book of the Erotemata et Declinationum
 ("Dionysii Thracis de Accentibus," &c.) by the hand of Father
 George, son of Nicolas, prælector . . . in the month of April, 4th
 day and 3rd hour of the year of the world, 6957 (A.D. 1449), &c.—
Bandini: Catal., &c., ii. 576.—*Montfaucon: Palæogr. Gr.*, 80. To
 the latter work and to Gardthausen, "Griechische Paläographie,"
 I must refer those readers who wish to know more about Greek
 copyists.

GERARD OF BRUGES. *See* HORENBOUT.

GERARD OF GHENT. *See* DAVID.

GERARD VAN CROMBRUGHE. *Illuminator.* **Saec. xv.**

Practised as a book-illuminator. In 1464 he was prosecuted
 for not observing the ordinance by which Illuminators and Cal-
 ligraphers had to be associated with the Guild of Painters.—*Smet,*
in Bulletin du Bibliophile Belge, v. 395.

GERDRUT. *Copyist.*
 A Nun.

Saec. xii.

Wrote, in conjunction with Sibilia Vierwic and several others, a

thick folio volume, containing "Isidori Episcopi Hispalensis Etymologia," and "De Mundo"; and "Epistola Johannis Regis Indorum" (Prester John). Vellum. 167 ff. 2 cols. Formerly belonging to the monastery of St. Mary and St. Nicholas, in Arinstein. Written in a small thick half-Gothic text, with a few rude initials of ordinary kind in red and blue, and a number of smaller ones in red. Fol. 166 has this note: "Hec sunt nomina illarū q̄ scripseſt librū istū. Gerdrut. Sibilia Vierwic. Walderat. Hadewic Lugart Ota (Uota) Cunigunt. Ipse nāq; scripseſt monasteriensib⁹ dñs q̄tiñ d'm p̄ eis rogent ut a penis eas liberet, inparadyso collocet. Q'sq's eis abstulerit anatematizaſ sit. 1134." The date seems to be in a different ink, and much later in character. Now in the British Museum, Harley MS. 3,099. *See* CUNRADUS.

GERHARD. *Illuminator.*

Saec. .

Of Tours.

Illuminated the poems of Baudri or Balderich, Abbot of Bourgueil, who describes his work in several elegiacs, as also that of the copyist, Hugo.—*Wattenbach: Das Schriftwesen, &c.*, 298.

GERHOH. *Calligrapher.*

Saec. IX.

Monk of Fulda.

Celebrated as a Calligrapher.—*Cahier: Bibliothèques*, 130.—*Ziegelbauer: Hist.*, i. 485, 610.

GERVVIGUS. *Copyist.*

Saec. IX.

Executed a pictorial planisphere in a MS. of the "Aratea" of

Cicero. Beneath it are these words : "Ista propria sudori nomina unoquoque propria ego indignus sacerdos et monachus nomine GERVVIGUS repperi ac scripsi . . . pax legentibus." The MS. in which this occurs is a very curious example of its class. Mr. Ottley firmly believed it to belong to the second or third century, and to be a genuine specimen of declining Roman art. Others, however, attribute it to the ninth or tenth. It contains many figured illustrations of the constellations, the outlines and figures of which are painted in with the brush, and the bodies filled up with descriptions as given by Hyginus in Roman rustic capitals and minuscules of various colours. The subject is Cicero's translation of Aratus; and the MS. is now in the British Museum, Harl. 647.—*Archæologia*, xxvi. 47-214. *Wattenbach: Das Schriftwesen*, &c., 298.

GHERARDO. *Miniaturist.*

Saec. xv.

Called Gherardo Fiorentino.

Not, as erroneously supposed by some writers, Gherardo Starina, but said to be the son of Giovanni di Miniato del Favilla, perhaps the architect who was employed on the celebrated triumphal arch at Naples. The annotators to Lemonnier's Vasari, however, think his name was Fora, and not Favilla. He was born about 1432, and the last record of him is in 1494, when he was paid 24 florins for certain miniatures in a Missal, executed in company with his brother Monte di Giovanni. His life has been written by Vasari, shewing him to have been a man of very versatile acquirements. He worked in mosaic in the chapel of San Zenobi before or together with Sandro Botticelli, and was a scholar of Domenico Ghirlandajo. He is known to have been an able miniaturist, but only a few accredited works are actually recorded in the documents of the cathedral of Florence or elsewhere. For example, the Missal executed by him and his brother for the church of St. Egidio in 1474-6, which is still there. Other four were allotted to the same artists by the Chapter of Sta. Maria del Fiore; the first in May, 1492, the other three in December of the same year. The first was written by the priest

Zanobi Moschini, and is now most carefully preserved in the Laurentian Library. Gherardo was also a musician and organist to the Hospital Church of Sta. Maria Nuovo or St. Egidio.—*Milanesi & Pini: Nuove Indagini in Lemonnier's Vasari*, v. 64; vi. 166–9. 260–2, 329. Zani says he was born 1407, died 1498.—*Zani: Enciclop. Metod.*, ix. 364.

GERBIER, D'OUVILLY, BALTHASAR, } *Miniaturist, &c.*
 GHERBIER, BALDASSARRE. }

Saec. XVI. et XVII.

Born at Antwerp about 1592.

Was very skilful in painting in water-colours with gum on parchment. He spent many years in Italy, and attained such perfection in his work, that he was invited by the King to England, where he was knighted, and for many years was British Resident in Brussels. *Sandrart*, 310, quoted in *Orlandi: Abecedario Pittorico*. Venice. 1753–85. Was a most diligent miniaturist in both history and portrait. Through the fame of his skill he was invited to London by the Duke of Buckingham, and became painter to the King. He painted the portrait of the Infanta to be sent to King James I. In 1643 he founded the Academy of Sciences for Youth, and wrote a sort of encyclopædia, which was ridiculed by Butler. After wandering to America and other countries, he came back to England, and made designs for the triumphal entry of Charles II. into London, 1667. He lost his life in a fire at Lord Craven's country seat.—*Nagler: Künstlerlexicon*, v. 110.

GHERI, SIMONE DI. *Miniaturist.*
 Called Bulgarini.

Saec. XIV.

Began the illumination of a Lectionary for the Hospital at Siena, now lost. This MS. was completed by Lippo Vanni.—*Milanesi: Sulla Storia dell' Arte Toscana*, 73.

GHIESEGHEM, KATHERINA VAN. *Copyist.* Saec. xv.

Wrote, in 1472, a Flemish book, called "Dat boc van den gheesteliken Tabernakel," by Jan van Ruysbroek. At end: "Hiergaet die Expositie van den Tabernacle der ouder wet, gescreven in 't jaer M.CCCC.LXXII door suster Katherina van Ghiesighem, profesnonne in den cloester van onser liever Vrouwen rose, geplant in Jericho, binnen Bruesele, bisinte Katherinen der Ordene sinte Augustyns." [The author Jean Ruysbroec, prior of Groenendael, in the forest of Soignies, was born 1294, and died 1381. The Latin translation of his work has been several times printed.] Now in the Royal Library, Brussels, No. 15,136.—*Marchal: Catal. des MSS.*, &c., ii. 153.

 GHIRLANDAIO, } BENEDETTO.
 GRILLANDAI, } *Patron and Miniaturist.* Saec. .

Brother of Domenico and David.

Born at Florence, 1458. Died about 1499. Spent some years in France, and returned with much honour to Florence: "e finalmente avendo atteso non solo alla pittura, ma anco alla miniatura, si mori d'anni cinquanta." Others say he was 40, not 50 years old at his death.—*Vasari: Vite*, &c., xi. 285 & note 4 (*Lemonnier*).

 GHISILIERI, }
 GISILIERIIS, } GERARDO DE'. *Miniaturist.* Saec. xv.

Of Bologna.

Illuminated a MS. of "Lanzolottum" for Duke Borso d'Este, 7 Sept., 1464 (date of order) "dagli Atti della . . . computisteria si raccoglie: . . . addì 7 di Settembre del 1464, trovasi l'ordini di pagare nobile viro 'G de G de B' ducatos octo auri

pro sua mercede illuminandi quem^m. libr. in Vulgari sermone appositum. vocatum Lanzolottum." [So in "Cenni Storici," but *Lanzalottum* in Tiraboschi.]

Note : The same Duke Borso employed Vespasiano Bisticci of Florence to collect books for him. On 25th Nov., 1469, 40 crowns of gold were paid him for two Codices—one of "Josephus," the other of "Quintus Curtius."—*Cenni Storici della R. Bibl. Estense*, viii.—*Tiraboschi : Stor. Litt. It.*, vi. 218. Milano, 1824.—*Cittadella : Notizie relative a Ferrara*. Worked at Bologna about 1463.—*Zani : Enciclop. Metod.*, ix. 375.

GHIUTTONE, PIERO (DANTONIO DI SER BARTOLOMEO).

Copyist.

Saec. xv.

Wrote "La Divina Commedia." Paper. Folio. 112 ff. 2 cols. With small initials, in colours, to each canto. Great initial and vignettes or arabesques to each cantica; in gold and colours. At end : "Præmio sopra la prima chomedia di dante alighieri di firenze, la quale comincia chose appresso scritto p. me piero dantonio di ser bartolomeo ghuittonj Cittadino darezzo scritto gli anni di cristo, 1459, nel mese aghosto." Now in the Vatican Library, Cod. Ottobon., No. 2,864.—*Batines*, ii. 175.

GHORYS, ANT. *Illuminator.*

Saec. xvi.

In 1505 he painted, at Malines, for the Grand Council, two rolls containing certain regulations, which had been written by Jean van Lille. "A Jehan Van Lille, escriptvain Anthonie Ghorys, enlumineur, et Jehan Smeest, escriuier, demorant a Malines la somme de xvj livres vi sols qui deue leur estoit pour les causes et ainsy qu'il s'ensuyt, assauoir : au dict Lille pour auoir escript deux rolles en parchemin contenant certaines ordonnances . . . xls. ; audict Anthoyme Ghorys pour auoir elluminé les dicts deux

rolles xij l. ; et au dict Jehan Smeest, pour au. fait deux tablettes et mis les dicts deux rolles dessus xlvjs Reg^r. 21,456, fol. lxxij-v."—*Messenger des Sciences Hist., &c.*, 119. 1855.

GIACOMINO, FRA. *Miniaturist, &c.*

Saec. XIV.

Wrote and illuminated a Missal in 1389 for the Company of "S. Antonio presso S. Martino" of Siena.—*Milanesi: Sulla Storia dell' Arte Toscana*, 73.

GIACOMO DEL CAPORALE. *Miniaturist.*

Saec. XV.

One of those who worked on the Choir-books at Perugia. "1473. Giacomo Caporale, miniatore, executed in two Antiphonaries, marked 'K, M.' K, p. 1, the initial M: a bark on the sea (of Galilee) and St. Andrew sitting, extending his hands to Christ. The attitude in Raffaele's 'Miraculous Draught of Fishes.' Raffaele had, doubtless, seen and studied these Choir-books. Other figures in the borders. M, p. 1, St. Peter seated."—*Manari: Cenno Storico et Artistico della Basilica di S. Pietro di Perugia*, fasc. xii. 557.

GIAMBELLINI, PIETRO. *Copyist.*

Saec. XV.

Worked at Rome about 1440.—*Zani: Enciclop. Metod.*, x. 12.

GIAMBERNARDO. *Miniaturist.*

Saec. XV.

Worked at Parma about 1466. Called Maestro Zambenardo depinctore.—*Zani: Enciclop. Metod.*, x. 62.

GIGANTIBUS, IOACHINUS DE. *Miniaturist.* Saec. xv.

Was employed by Ferdinand I. of Naples and Aragon, as copyist, "librarius et miniator." Wrote and illuminated at Naples, in 1476, "Joannis Scoti in iv libros sententiarum commentarii," in four volumes, of which the first contains 216, the second 270, the third 231, and the fourth 198 folios. Vellum. Folio. Most elegantly written, with illuminated initials. Volumes 2 and 3 want the title-pages. The first three, says a note, "Ioachinus de Gigantibus de Rottemburga oriundus, Ferdinandi regis librarius et miniator, in membranis tranquille scripsit et miniavit a^o 1476." In vol. iv. fol. 7, is the inscription in golden capitals, enclosed within an elegant escutcheon, "in nomine Domini nostri Jesu Christi, Joannis Scoti ex ordine Minorum in 4^{ta} sententiarum librum opus præclarissimum incipit per Hippolytum Lunensem jussu Regis Ferdinandi dum bello turbulentissimo premeretur Italia, diligenter transcriptum." In the border of the first page of vol. i. are shown Minorite monks in the dress of their order, and in the initial of the fourth volume the figure of Johannes (Duns) Scotus in Franciscan grey gown.—*Bibliotheca Meermanniana*, iv. 80 (No. 482, Manuscripts). Now in the British Museum, Add. MSS. 15,270–15,273. In the National Library, Paris, is a Latin MS. (No. 12,946) with this note: "Bessarionis Cardinalis Sabini et patriarche Constantinopolitani, adversus calumniatorem Platonis defensiones expliciunt, exscripte et miniate per me Ioachinum de Gigantibus, Rotenburgensem, pro invictissimo principe Ferdinando rege, &c. Neapoli, die xv Januarii MCCCCLXXXVI." Elsewhere, "Joachim de Gigantibus, Germanicus, Rotenburga oriundus, Ferdinandi regis librarius et miniator, tranquille transcripsit et miniavit MCCCCLXXXVI."—*Delisle: Cabinet des MSS., &c.*, i. 227. Delisle thinks him to be the same with Gioacchino di Giovanni (below).—*Ib.*, iii. 358, 359. See LUNA.

GILBERT. *Copyist.* Saec. xi.
A Monk of St. Amand. Died 1095.

Wrote six volumes of Glosses on the Scriptures, several of which appear to be now at Valenciennes.—*Delisle: Cabinet des MSS.*, i. 309.

GIOACCHINO DI GIOVANNI, MAESTRO. *Miniaturist.*

Saec. xv.

Employed in 1470 by Alfonso I. at Naples. He appears to have signed himself in several different ways. Thus in MS. Latin, 12,946, National Library, Paris, he calls himself Ioachim de Gigantibus. In other places he is Giov. de' Giganti, Gioacchino d'Allemagna, maestro Gioacchino di Giovanni, maestro Giov. Tudeschino. In 1471 he was appointed Copyist and Illuminator to the Bibliothèque Royale, Paris, at a salary of 10 ducats 40 gr. per month. He is noticed as having worked in 1460 for Pius II. as "Gioachino miniatore," and in 1485 for Sixtus IV. as "Joachinus miniator."—*Delisle: Cabinet des MSS.*, iii. 358, 359.

GIORGIO. *See* ALEMAGNA G. D'.

GIORGIO. *See* SEBENICO.

GIORGIO. *See* TEDESCO, IL.

GIOTTO. *Painter and Miniaturist.* Saec. xiii. et xiv.

Called Giotto, *i.e.* Ambrogiotto, di Bondone; born at Vespigniano in 1276, and died at Florence in 1337.

Is said to have been a shepherd-boy, and to have been found by Cimabue, the restorer of Florentine painting, engaged in drawing one of his sheep with chalk on a stone. Being taken to Florence to study painting, he soon surpassed his master, and became famous all over Italy. At Naples he painted the Royal Chapel for King Robert; and many anecdotes are told of the familiarity of the king and the painter. His works also exist at Assisi, Florence, and Rome. But perhaps the most noted are the forty-

three frescoes of the Arena Chapel at Padua, containing scenes from the life of the Virgin, &c. Various scattered examples are also claimed in other places. "The real art of portrait-painting," says Lanzi, "commenced with him; to whom we are indebted for correct likenesses of Dante, of Brunetto Latini, and of Corso Donati. . . . He also improved the art of working in mosaic. . . . It is believed that the art of miniature-painting, so much prized in that age for the ornamenting of Missals, received great improvement from him." To this a note is added, but without proof or reference, that a book mentioned by Baldinucci as ornamented by Giotto with miniatures of subjects from the Old Testament, was presented to the vestry of St. Peter by Cardinal Stefaneschi. Some miniatures of the martyrdom and miracles of St. George are also ascribed to him, but Lanzi thinks they may be the work of Simone da Siena, who is often confounded with Giotto. A MS. acquired in May, 1876, by the Fitzwilliam Museum at Cambridge contains miniatures which have been attributed to his hand, or to one of his immediate imitators. It is a folio, 19 × 12 in., entitled "Corpus Juris Canonici cum apparatu Bartholomæi Brixienensis, et Glossis." The first rubric gives its usual beginning: "Discordancium concordia canonum." Written in an Italian Gothic hand, in two columns, the text, as usual, imbedded, in the gloss. It consists of 338 ff., and contains 320 miniatures, of which thirty-nine are large, the largest being $7\frac{3}{4} \times 4\frac{1}{2}$ in., and the rest varying in size down to $1\frac{1}{2} \times \frac{3}{4}$ inches. There are no borders. The initials are decorated with heads. The work is manifestly due to the early part of the fourteenth century, but the attribution to Giotto, though confidently given in the Bragge Sale Catalogue, is purely conjectural (No. 149, p. 28). At the end occurs the name Laurentius, who may have been the copyist of the volume, thus: "Explicit prima pars decretorum, ad honorem domini nři ih'v xpi et sue Gloriose Virginis marie et oiuꝝ scorꝝ et scāruꝝ dei. lau. id ē lauda. ren. id ē laudarem. tius. id ē. cicius," &c. The note is written partly in black, partly in red. The first part of the "Corpus Juris Canonici" was compiled about 1151, out of the numerous quotations previously in circulation among the clergy, by a Camaldolese monk of Bologna, named Gratian. It is often called, therefore, the "Decretum Gratiani." The Glossator Bartholomæus Brixienensis died about the middle of the thirteenth century at an advanced age.—*Bragge, Sale Catalogue*, 28.—*Lanzi: The History of Painting in Italy*, i. 47 (Bohn).—*Foulkes: Manual of Eccles. Hist.*, 386.

GIOVACCHINO DI GIOVANNI. *Miniaturist.* Saec. xv.

Mentioned in the Archivio dell' Opera of the Duomo at Siena. —*Milanesi: Documenti dell' Arte Senese*, ii. 332, "certainly of little worth, if one may judge from a scholar of his, named Bernardino Cignoni, who is very coarse indeed." —*Milanesi: Nuove Indagini*, &c., in *Lemonnier's Vasari*, vi. 179.

GIOVANNI. See PRUSSIA.

GIOVANNI D' ANTONIO. *Miniaturist.* Saec. xv.
A Florentine.

Assisted his brother Bartolommeo in 1446–8, to illuminate a "Lectionarium ad usum Ecclesiæ Florentinæ," written in part by Don Giovanni di Francesco and Peregrino della Croce. It is in four parts or volumes. Small folio. Vellum. Written in a good hand in two columns, and marked 144, 5, 6, 7. At end of part i., on fol. 229, is this note: "Ego Johannes Francisci, monachus ordinis Vallis Umbrose scripsi hunc librum sub anno Domini M.CCCC.XL.VI." The miniatures consist chiefly of small subjects placed in the large initials, of which there are ten. Part ii. (255 ff.) contains finer miniatures than the former. At end is the rubric: "Frater Peregrinus Cruceius a Mediolano ordinis minorum observantie in conventu Sancti Jacobi secus Arnun scripsit anno Domini millesimo quingentesimo sexagesimo sexto, nonis Januarii." This only refers to the portion from fol. 218 to the end, the rest being of a preceding age. The decorations are exceedingly graceful, and executed with extreme care. Part iii. (205 ff.) contains five large miniatures and several figures of saints, painted by various hands. Part iv. (342 ff.) has three large miniatures. On fol. 322 are the words: "Johannes, adhuc prior Sancti Georgi Terre Nove ordinis Vallis Umbrose scripsit sub anno Domini M.CCCC.XL.VII. die iii mensis Februarij expletum fuit. Orate

Deum pro me." The miniatures are noticeable for the severe style of the draperies, and for a certain grace of movement. It is not possible to distinguish the work of Giovanni from that of his brother, unless we may infer that to Bartolommeo, as being first named in the documents, should be assigned the more beautiful of the miniatures.—*Milanesi and Pini: Nuove Indagini, &c.*, in *Lemonnier's Vasari*, vi. 164, 243-6, 326.

GIOVANNI DI PAOLO. *Miniaturist and Painter.*

Saec. xv.

A painter and miniaturist of Siena. Disciple of Gentile da Fabriano. It is not known when he was born, but he was practising as a painter in 1423. Most of his works are in the gallery of the Academy of Fine Arts at Siena, among which the place of honour is given to his illustrations of Dante. His works in miniature exist in certain most beautiful borders, initials, &c., in an Antiphonary kept in the Public Library of Siena. One grand initial *A* has been reproduced by the Arundel Society, London, in an Alphabet published in 1862, from the volume marked "G. i. 8," but whether this artist be the same as G. di Paolo di Neri is not clear.—*Milanesi and Pini in Lemonnier's Vasari*, vi. 186, 7 ; 309-11.

GIOVANNI DI PAOLO D' AMBROGIO. *Miniaturist.*

Saec. xvi.

Executed, in 1526, two large historiated and two initials, smaller ones, in the "Libro dei Capitoli della Campagna di San Antonio," near San Martino, called now "La Misericordia," for which he was paid 21 lire. — *Milanesi: Documenti dell' Arte Senese*, iii. 99.

GIOVANNI. *Copyist.*

Saec. xv.

Called "Scrignario" or scrivener.

Named among artists, copyists, &c., employed at Ferrara.—*Cittadella: Notizie relative a Ferrara.*GIRALDI, BARTOLOMMEO. *Copyist.*

Saec. xvi.

Given under 1528 in a document preserved at Ferrara.—*Cittadella: Notizie*, 639.GIRALDO, }
ZIRALDO. } *Copyist and Miniaturist.*

Saec. xv.

Cittadella: Documenti ed Illustrazioni riguardanti la Storia Artistica Ferrarese. Ferrara. 1868.GIRARD, JAQUET. *Copyist.*

Saec. xv.

Mentioned under 1419 in *Laborde: Ducs de Bourgogne*, i. pt. ii. 528.GIRARDUS. *Copyist.*

Saec. xiii.

Wrote, in 1289, a Missal for Joh. de Candas, Presbyter of Corbei. Now in the Communal Library at Amiens.—*Garnier: Catal.*, 120.

GIRAUD, PIERRE. *Copyist.*

Saec. XVI.

Worked in 1502-3 for Cardinal George, of Amboise.—*Déville*:
Comptes de Gaillon, 443.

GIRBERTUS. *Copyist.*

Saec. XI.

Called official "Scriptor" of the monastery of St. Benignus of
Dijon, in 1031.—*Mabillon*: *Acta Benedictinorum*, viii. 342.

GIROLAMO. *See CREMONA.*

GISELBERTUS. *Copyist.*

Saec. XII.

Prior of Laach, near Andernach.

Wrote "Explanatio B. Hieronymi presbyteri in Isaiam prophetam," libri xviii. "Codex . . . per elegantur scriptus."—
Ziegelbauer de Re Litter. Ord. S. B., i. pt. i. 502.

GISLEBERTUS. (1) *Calligrapher.*

Saec. IX.

Monk of St. Martin's of Tournay.

Cahier: *Bibliothèques*, 130.—*Corp. Chron. Flandr.*, ii. 555.

GISLEBERTUS. (2) *Copyist.*

Saec. XI.

Monk of Tournay under Abbot Odo.

Wrote two large Lectionaries for the Abbey.—*D'Achery*: *Spicil.*,
xii. 441.

GISLEBERTUS. (3) *Copyist.*

Saec. XI.

Dean of the monastery of St. Hubert.

Mentioned in the chronicle of that house, as "studiosus in scribendis et renovandis liberis."—*Martene et Durandus: Amplissima Collectio*, &c., iv. 924, 929.

GIULIANI, ANASTASIO. *Copyist.*

Saec. xv.

Wrote "Il Paradiso." Paper. Folio. Ordinary letter. Rough coloured initials. At end: "Expliciūt glose f̄cē sup. tercia comedia dantis allegherij Florentinj q. dicit paradisus et script. p. me nastaxi giuliani olim nataxi civem Florent^m finit. die 1^r mensis februarij m.cccc.lxv." Now in the Barberini Library, Rome. No. 2,196.—*Batines*, ii. 198.

GIUNTA, NICCOLO DI. *Copyist.*

Saec. xv.

Wrote "La Divina Commedia." The copyist puts his own name at the end of each cantica, and after the last "Chi scrisse describat chō dño sempre viva et regnat ī secula seculor̄z aṃ Nicholo di Giūta." Now in the National Library, Paris, No. 7,251-2.—*Batines*, ii. 248.

GLEICH, EUCHARIUS. *Copyist.*

Saec. xvi.

Monk of St. Michael's, Bamberg.

Completed, in 1545, the Winter Antiphonale, begun by H. Hoselmann, now in the Royal Library at Bamberg.—*Jaek: Beschreibung*, &c., i. xxxiv.

GLOCKENDON, ALBERT. *Illuminator, Wood-engraver, &c.*

The Elder.

Saec. XVI.

One of a large family of artists at Nuremberg, called also Glockenton, Gloghenthon, and Glockendann. He was a painter and illuminist. Neudörffer speaks of Georg Glockendon the elder, who had a son George, a master painter and author of a work on perspective, 1509, and also an illuminator. Neudörffer mentions other sons and daughters of the elder Georg, among them Nikolaus and Albert, as famous illuminists. Lastly he returns to master Georg the younger, and speaks of *his* son Albert as a good painter and illuminist. This younger Albert is probably the bearer of the monograms figured in Brulliot and Nagler, which date 1547; and an Albert Glockendon is mentioned as a glass-painter, one of the crafts constantly exercised by illuminators in Germany. In 1553, "Albert Gloghenthon" did certain work for the Emperor Maximilian II. He painted arms on glass and decorated drinking-vessels with paintings. In 1556 he painted and illuminated some 500 Imperial armorials—probably woodcuts, and he may have been the Albert Glockendon who kept an art repository at Nuremberg. He published several wood-engravings, among them some by Hans Sebald Beham. One large woodcut has an Imperial "privilegium" granted to the "Illuministen Albert Glockendon in Nürnberg." On the left of it are many figures feasting and dancing, while a figure of Death follows a richly-attired lady and gentleman. On the right they both sit to a banquet. The plate was executed probably by Beham. Other works were issued from Glockendon's establishment, of which copies still exist. Those bearing the name Albert Glockendon, illuminist, 1531, must have been by the elder Albert, the son of that George who died in 1514. In 1540 the younger Albert published the fourth edition of his father's book, "Von der Kunst Perspectiva," which appeared first in 1509, with forty woodcuts; but now, instead of "Jörg Glogkendon 1509," we read in smaller letters "albert Glockendon 1540." This George Glockendon had translated John Pelegrin Viator's work "De Artificiali Perspectiva" for German readers. The edition of 1540 had only thirty-seven leaves without text. But it is as an illuminator that Albert Glockendon the elder is most deserving of remembrance. In the Imperial Library at Vienna is a Book of Prayers most richly illuminated by him. Its initials and other ornaments display the most surprising profusion and variety. They are at once delicate and vigorous, and show an inexhaustible fertility of

artistic genius. The MS. is called the Prayer Book of Duke William IV. of Bavaria, now No. 1,880 (Denis, ii. 917). Small 8°. 205 ff. It came from the monastery of Hall in the Tyrol, and once belonged to the Archduchess Margaret, daughter of the Emperor Ferdinand I. On fol. 1 is this inscription: "Vollenndt und illumynirt Ann unnser frawenntag Liechtmes im Yar 1535, Durch albrecht Glocken dann zu Nurnembergk. Gott sey Lob und Eer in Ewigkeit. Amen." On the v. of this leaf are the arms of Bavaria and Baden, richly emblazoned with children floating above, &c., on a crimson banner cloth. On the whole, I think it a richer example of this famous artist-family than the one by Nikolaus Glockendon at Aschaffenburg, executed for the Elector Albert of Brandenburg eleven years previously. Both MSS. show very strongly the influence of Albert Dürer, especially that at Aschaffenburg—but the Vienna MS. suggests a wider culture, and takes in Holbein and even certain characteristics of the great masters of Italy. Nothing could exceed the richness of ornament, executed in brown-gold, and silver arabesques of the most exquisite finish. The borders are usually in Netherlandish taste, with flowers on gold grounds. Some few are in Italian cinque-cento, and some in the massive German foliages of the school of Cöln. Thus fol. 11 is Italian, fol. 21 Netherlandish, fol. 24 German. Some of the miniatures are painted after Dürer's paintings. Fol. 41 v., "The Shepherds at Bethlehem," is after the Dürer in the Belvedere. 54 v., "The Flight into Egypt" after Dürer's woodcut, and 60 v., "The Coronation of the Virgin," was suggested by Dürer's picture in the Belvedere. Sometimes a little scene from Greek mythology finds its way into the lower border, as the "Judgment of Paris" on fol. 65, where Paris appears as a sleeping knight, or a thoroughly German rendering of "Apollo and Daphne" on fol. 180. Surrounding the miniature of the "Visitation" on fol. 32 v. is one of the richest imaginable borders, full of fanciful design. At foot a group of children, one mounted on horseback, are pelting each other with flowers, whilst statuesque little figures adorn the sides of the page, and a beautiful pair of monsters support an elegant vase in the upper border. The splendour of the colouring can only be understood from the actual page itself. Another MS. by Albert Glockendon is said to be in the Royal Library at Berlin, but this I have not seen. The Vienna MS. I examined in 1884.—*Waagen: Die vornehmsten Kunstdenkmäler in Wien*, ii.—*Wilken: Gesch. der Königl. Biblioth. zu Berlin*, 233.—*Neudörffer: Nachrichten von Künstlern & Werkleuten zu Nürnberg, &c.*, 141.—

Lochner: Quellenschriften, &c., x. 230.—*Zani: Enciclop. Metod.*, x. 104, 105.—*Kugler: Geschichte der Malerei*, ii., x.—*Nagler: Künstlerlexicon*, v. 239.

GLOCKENDON, ALBERT. *Illuminator.* Saec. XVI.

The Younger.

An illuminist and glass-painter of Nuremberg. See preceding article.—*Nagler, Künstlerlexicon*, v. 239.

GLOCKENDON, }
GLOCKENTON, } GEORGE. *Illuminator.* Saec. XVI.

The Elder.

Was an illuminist and briefmaler, or painter of card patterns, &c., and used to illuminate Hymnals and Missals with flourished initials on gold. He also painted many Wappen books or Grants of Arms, of which he had almost a monopoly. He had many sons and daughters, all of whom he taught to practise his art diligently. His sons Nicolaus and Albrecht became famous miniaturists, and the latter also composed or translated a work on perspective. He died in 1514. His children were Georg, Nicolaus, Kunigund "Glockendonin," Albrecht, Ursula (afterwards wife of Georg Hurden), Veronica, Ottilia, Agnes. Georg Aichinger and Georg Schwarz succeeded to his business.—*Neudörffer*, 141.—*Nagler*, v. 238.

GLOCKENDON, GEORGE. *Illuminator, &c.* Saec. XVI.

The Younger. Born 1492, died 1553 or 1560.

Published at seventeen years of age a work on Perspective. He was a famous briefmaler and formschneider of Nuremberg.—*Nagler*, v. 239.

GLOCKENDON, NICOLAUS. *Illuminator.* Saec. XVI.

Was the friend and fellow-pupil of Albert Dürer, and the friend of Neudörffer, who says he never heard of a more industrious illuminist than this Nicolaus. He illuminated for the Cardinal Bishop of Mainz (Albert of Brandenburg) a Missal, for which he (eventually) obtained 500 fl. Whilst engaged on this work, owing to his large family, about eighteen sons and daughters, and the rarity of remittances from the bishop, his funds ran so low, that he had to request Albert Dürer to write to the bishop for whom Dürer was painting a portrait, to send something on account, since he was quite destitute, and could not buy any more colours or gold. The letter sent by Dürer containing this message is still extant, and may be seen in "Quellenschriften," &c. Glockendon's twelve sons all followed some branch of the arts. His son Nicolas went into Prussia and became a diamond-cutter. Of his other sons, George, Gabriel, Sebastian, Jacob, and Wolf were either painters, sculptors, or assayers. Their mother's name was Anna.—*Neudörffer: Nachrichten, &c.*, 143. The work by which Nicolas Glockendon the elder is known as a miniaturist still exists in several MSS. preserved in the Public Library at Aschaffenburg: 1. A Missal called the Missal of Albert of Brandenburg, for which he was paid or promised 500 golden florins. Merkel says of it: "You do not indeed see in this MS., with few exceptions, the wonderful mastery, the thoughtful and accurate execution which charm the beholder in the Memling (?) * miniatures at Munich, none of Dürer's lively and daring flights in the Maximilian borders, nor the delicate aerial sort of touch which constitutes the charm of so many French and Netherlandish miniatures; but a simple-hearted *naïveté*, a homely solidity and a sentiment of piety, expressed, nevertheless, with a sort of jocularity or frolicsomeness, often not without a tender susceptibility and feeling for Nature and her works in the world of animals and plants, in sky and water. In the borders you meet with a profusion of flowers, at times remarkably true to Nature in form and colour, and interspersed with glittering beetles and variegated butterflies, which industriously sip from the honeyed cups." It contains twenty-four miniatures. The first twelve pages are occupied, as usual, by the Calendar, with surrounding borders. Each month has an appropriate miniature. Then the arms of the Cardinal Bishop Elector, for whom the

* This reference to Memling as a miniaturist is among the commonest of traditional uncertainties.

Missal was executed, supported on the left by St. Maurice, in the costume of a German knight ; on the right by Mary Magdalene. After this come twenty-three large miniatures, some being copied from the works of Martin Schoen, Dürer, and Lucas Cranach. Besides these are 116 small miniatures and a number of rich borders, initials, and other ornaments, of which the colouring is bright and powerful, and the design graceful. Glockendon is less happy in his figures than in his perspectives and flowers, and especially skilful in the borders, of which the only fault may be said to be their overcrowding with ornament. On the last page is the inscription: "Ich Niklas Glockendon. zu Nvrenberg hab. dieses Bhuch illvminiert. vnd vollent im iar. 1524." 2. The so-called Glockendon Prayer-book, executed in 1531. On the cover is Albert's portrait, copied from the portrait by Dürer. On fol. 1 is written in the Elector's own hand "Anno Domini MDXXXI completum est præsens opus. Sabbato post Invocavit. Albertus Cardinalis moguntinus manu propria scripsit." (Compare the facsimile of Albert's handwriting in "Dreyhaupt," ii. 513.) Next follow the arms of the Elector. Then the ten miniatures by Glockendon: 1. "The Annunciation," a lovely little picture. 2. "The Visitation." 3. "Mater dolorosa." 4. "The Nativity," beautiful little angel figures. 5. "The Adoration of the Magi." 6. "The Presentation in the Temple" (after Dürer). 7. "The Flight into Egypt." 8. "Death of the Virgin." 9. "David, praying." 10. "Bathsheba." 11. A burial scene—four monks are lowering a coffin into a grave in the convent grounds. In the border, the three horsemen and three skeletons or Deaths in pursuit. Besides these two MSS. there are several miniatures with the initials N. G. in the so-called Beham Prayer-book in the same library.—*Merkel: Die Miniaturen und Manuscripte der Königl. Bayerischen Hofbibliothek in Aschaffenburg*, 7–10. In the library at Wolfenbüttel are two thick quarto volumes, called Glockendon's Bible, No. 68, executed in 1524. The miniatures are chiefly after Dürer. The second volume contains the arms of John Fr., Elector of Saxony. Some of the miniatures are ultra-Protestant in character. Thus, fol. 2,219, in the thirty-eighth border, is Luther capturing a wolf, which wears a Papal tiara and mantle, and is chased by St. Paul with dogs. Duke Ferdinand Albert I. wrote under this picture "eine geistliche Wolfesjagd des heiligen Pauli und des seeligen Lutheri mit papst Leon X." In the last (forty-third) border stand the words in golden capitals on a blue shield: "Niclas Gloc . kendon Illumi . nist zu Nuren . berg, 1.5.2.4."—

Schönemann: *Hundert Merkwürdigkeiten der Herzoglichen Bibl. zu Wolfenbüttel*, 57.—*Tubingen Kunstblatt*, 1846, No. 32.—*Rettberg*: *Nürnberg Briefe*, 179.

GLOUCESTER, HUMPHIREY, DUKE OF. *Patron.* **Saec. xv.**

Fourth son of Henry IV., and younger brother of the famous John, Duke of Bedford. Like his brother, he was a great lover of books, and an encourager of learning. After holding various important offices in England, he was present, and severely wounded, at Agincourt, and owed his life to the valour of his brother, King Henry V. Again joining the English army, he besieged various French castles, took several towns, and joined in the capture of Rouen in 1419. In 1420 and 1422 he was Regent of England in place of his brother John, then absent in France with the King, on whose death, in 1422, he was appointed Protector of England, during the minority of Henry VI., whilst Bedford was made Regent of France. In 1436 he was created Earl of Flanders. As Protector, he managed the affairs of England for twenty-five years, and acquired the surname of the "Good Duke" and "Father of his Country." His courage in the field was, like that of his elder brothers, indomitable, and perhaps tended to make him obstinate and haughty in dealing with affairs of State, and obnoxious to those who desired a hand in the government. His quarrel with his turbulent uncle, the Bishop of Winchester, is made historically implacable by Shakspeare, but not more so than it really was; and it was this which was nearly as fatal to England as the quarrels of Burgundy and Armagnac were to France. And yet the country became worse after his death than it was under his administration. The story of his marriage, in 1423, to the brilliant young Countess Jacqueline of Holland is another proof of his unfortunate disposition to go straight in the teeth of opposition, though in this case supported by his brother, the king. Had Henry lived, probably the event would have been different, notwithstanding that the former husband of the lady, John, Duke of Brabant, was still living. The marriage embroiled England with Burgundy, and helped among other things to ruin the English cause in France.

It was annulled by Pope Martin V. At length he fell a victim to the malice and vigilance of his many enemies, among whom were Margaret of Anjou and Richard, Duke of York, for Humphrey's unbending integrity and haughty firmness of purpose had made him enemies among both Lancastrians and Yorkists. His death prejudged the Lancastrian cause, for it made the Yorkist ascendancy all the less difficult, and to it the vindictive queen may be said to have owed her son's murder and her husband's ruin. Cardinal Henry Beaufort, Bishop of Winchester, died within two months of Humphrey's murder, and the Duke of Suffolk was ignominiously beheaded in a boat in his flight to France. Richard of York himself did not long survive. Humphrey was a proficient scholar, wrote several treatises, and built the divinity schools at Oxford, where he was educated at Balliol College. He purchased largely from the collection of MSS. brought by the Duke of Bedford from France (*see* CHARLES V. OF FRANCE), and bequeathed upwards of 300 to the University of Oxford, where the Catalogue of these books is still kept. Among MSS. which once belonged to him, besides those at Oxford, is the handsome Bible now in the National Library, Paris, F. fr., No. 6,702, "*La Bible Historiale, traducte des Histoires Escolastres de Pierre Comestor, par Guiart des Moulins,*" in large folio. Vellum. 2 cols., with many miniatures, vignettes, and initials. It was formerly in the Mazarine Library, and was acquired, with that collection, by the king in 1668, when the books were bought, at an average price of eight livres each, for 17,248 livres. It contains the following note: "*Le deuxiesme jour de Septembre l'an mil quatre cens vingt et sept fut cest liure donné a tres hault et tres puissant prince Humphrey duc de Glocestre, comte de Haynau, Hollande, et protecteur et deffenseur d'Engleterre, par Sir Jehan Stanley, cheualier le dit prince estant en l'abbaye Nostre Dame de Chester,*" and then "*a Humphrey duc de Glocestre.*" Another is among the Royal MSS. in the British Museum, 16 G. vi., "*Chroniques des Roys de France; jusques a la mort de St. Loys l'an 1270.*" At the end, in the Duke of Gloucester's own hand, "*Cest Liure est a moy Homfrey, Duc de Gloucester, du don des Executeurs le S^r de Fauuhere.*" Folio. The catalogues of his bequest to Oxford are contained in a volume called "*Farley's Register.*" Farley was University scribe when the books were given.—*Anstey: Monumenta Academica* (in the Rolls' Publications) i. xvii. lii., 326, and part ii. 758-772.—*Marchal: Catalogue des MSS. . . des Ducs de Bourgogne*, ii. 129, No. 9,004.

GODEFRIDUS. *Copyist.*

Saec. XI.

Monk of St. Martin's of Tournay.

"Scriptor peritissimus fuit multosque codices in Ecclesia nostra scriptos demisit." He was a collaborateur with Gislebert. A MS. containing his work came in 1668 into the library of the Archbishop of Reims.—*D'Achery: Spicilegium*, ii. 440.—*Cahier: Bibliothèques*, 130, 134.

GODEFROI. *Calligrapher.*

Saec. IX. ?

Monk of St. Martin's of Tournay.

Cahier: Bibliothèques, 130.—*Corpus Chronicor. Flandr.*, ii. 555. See GODEFRIDUS.

GODEFROI. *Miniaturist.*

Saec. XVI.

Worked at Paris under Francis I. He is said to have executed four small volumes, three of which are entitled "Commentaires de César," and the fourth "Triumphes de Pétrarque." His work is remarkable for skilful manipulation, fertility of invention, and an excellent faculty in portraiture. The proportions of his figures show strongly the influence of the new school being formed at Fontainebleau by the artists imported from Italy. The four MSS. referred to are now, respectively, in the British Museum, the National Library, Paris, the Collection of the Duc d'Aumale, and the Arsenal Library, Paris.

First among them we notice that in the British Museum. From the predilection of the author of it for the people of Belgium, and especially the city of Tournay, it may be supposed that he was a native of Artois or Flanders. He supposes Francis I., while hunting, to meet with Julius Cæsar, and creates an imaginary conversation between them on the subject of the war in Gaul. It is a sort of comment on the "Commentaries," with transparent allusions to the occurrences of the reign of Francis. In the

treatment of his subjects, particularly as regards the instruments of war, the painter seems to have acted under his direction. On fol. 8 of the second volume the painter is charged to reproduce an antique medal, for the author or copyist writes in the margin, "Iay peur que ce ne soit celuy Cassius qui fut conjurateur en la mort de Cæsar, car il auoit nom Caius Cassius," and "j'ay trouué en la médaille Quintus Cassius." Upon one of the machines of war he makes this remark: "certaines figurez des instruments de la guerre ancienne, ainsi qu'ils ont esté portraicttz par frère jocunde au liure x de Vitruve." Against another: "Je ne suys inventeur des engins qui s'ensuyvent, ont esté prises en ung lyure que Julian, horologueur de Bloys, m'auoit baillé,—Julian est de grant esprit et home entendant beaucoup de choses." It is shown from a passage in the second volume, fol. xxii. v., that the execution of the MS. took place between 1519 and 1520: "Par la charte (of Gaul) mise au commencement de la traduction du premier lyure faict a Sainct Germain en Laye au moys d'auril l'an mil cinq cens dixneuf, vous voyrez clerement qui sont les Belges." As for the painter of the miniatures, with whom we are more specially concerned, it must not be forgotten what must have been his surroundings in 1520. These are the multitudes of objects of art—antique medals and sculptures, paintings, embroideries, and books—in short, all kinds of Italian spoils brought back from their campaigns by Charles VIII. and Louis XII. There is also the residence in France of a crowd of Italian artists, at the head of whom are Da Vinci, Del Sarto, and, later, Primaticcio and Il Rosso. Godefroi is clearly the product of this overwhelming Italian influence. He is a Milanese by art-lineage, and, in the lengthened proportions of his figures, and his fondness for elaboration in the decorative details of the armour, shows the same inheritance of models and instruction that nourished the workers at Fontainebleau, and inspired the sculptures of Jean Goujon and the designs of Jean Cousin. The subjects portrayed in these volumes are all pen-drawn, with the most exquisite refinement of touch, and finished mainly as "grisailles" with occasional points of colour. The source of this style of art is undoubtedly enamelling, though it is at the same time suggestive of the "nielli" of Finiguerra. Many of the enamellers were miniaturists, niello-workers, or goldsmiths; and the imitation of jewels, goldsmith work and enamels, was one of the most fashionable and widespread varieties of the illuminator's art at and after the period of the Italian renascence. It is seen in the most famous works, such as the Grimani Breviary, the Hours

of Aragon, the *Diurnale* of the Laurentian Library, and the Milan Graduals; and in many other well-known MSS. in various public collections. The imitation of enamels began as early indeed as the eleventh century, and is traceable in almost every large initial "B" of the "Beatus Vir" of the Psalter. Here, however, we have more expressly the painted enamel of Limoges and an anticipation of the manner known later as that of the Pénicauds, or more truly, perhaps, of Primaticcio. It is known that Primaticcio and Il Rosso painted designs for the Limoges enamellers. At any rate, it is a fact that the "grisaille" is in the manner, and has the effect, of an enamel, as compared with an ordinary miniature, and the influence of the one art upon the other can be clearly traced. *See* FOUQUET. In the British Museum volume of Godefroy's work (Harley MS. 6,205) the features now referred to are very striking. The MS. commences with a map of Gaul, and on fol. 1, within a gold frame or cartel, are the words in golden minuscules, "François par la grace de dieu Roy de France, second Cæsar victeur et domateur des souyvez,* le dernier jour D'auril vng moys apres la natiuite de son second fils, en son parc de Saint Germain en Laye, rencôtra Jule Cæsar et l'interroga subtilement du contenu on premyer liure des commētairez." In another frame is another legend, in blue letters, setting forth the substance of Cæsar's reply. On fol. 3 (fol. 1 original paging) is the portrait of Francis in a medallion. He wears his usual costume and well-known cap—the features somewhat idealised. Beneath is a medallion of Cæsar. The first miniature is without monogram, and bears the date 1519. It is a full-length figure of Orgetorix as a man-at-arms bearing a huge two-handed sword over his left shoulder. The rest on ff. 9 v., 13, 17, 21 v., 23–31 v., 33 v., 36 v., 43, 53, 60, &c., are signed with a G, and dated like the first. On the miniature of fol. 53 we see the initial of the artist painted on the trunk of a tree, from which is suspended a cartel with the date "Besanson, 1519." The corresponding passage of the text, it is true, requires that this miniature should represent that ancient city; but it may be conjectured, from the care with which this miniature is finished, that the painter took special pride in it. If so, the conjecture which has been hazarded as to his connexion with Lyons seems to have support at least from this apparent familiarity with places at no great distance. All headings are in blue, crimson, or gold letters, and at end are the words: "Fin du premier liure des Cõmentairez de Jule

* *i.e.* Swiss.

Cæsar dictateur perpetuel." The volume is a long thin 8vo, and has 76 ff. It still wears the old red morocco binding, sprinkled with crowned lilies, which is probably original. On the first leaf is the signature of a former owner, Christopher Justelli, whose son Henri was one of the refugees from the revocation of the Edict of Nantes, and thus brought the volume to England. He died in 1698, when the MS. was probably bought by Robert Harley, Earl of Oxford. It came into the British Museum in 1754. Of the remaining volumes our notices must be more brief. The second volume is MS. fr. 13,429, National Library, Paris.—*Delisle: Cabinet des MSS.*, i. 165. The first miniature in this volume gives an equestrian portrait of Francis, in hunting-dress and with plumed hat. A banner or pennon floats over his head bearing the word *Peuot*, the name of his favourite huntsman. On a stone beneath the horse of the king is the artist's initial, and lower down a cartel with the date 1519. A cartel contains a similar introduction to that of the first volume. All the miniatures, or nearly so, are signed with the G, and dated 1519. Medallions of exquisite finish, and machines of war carefully, if not very spiritedly, drawn occur also in this volume, but its special features are the portraits which, under the guise of the celebrated personages of the Commentaries, represent the distinguished commanders of the times of Francis. Among them are De Boissy—the tutor of Francis—Bonnivet, Lautrec, Chabannes, Montmorency, and Fleuranges. The third volume is in the library of the Duc d'Aumale, as stated above. Its outer title is "*Cæsar's liber tertius*," and it begins "*Le vingt septiesme jour de féburier mil cinq cens xx.*," &c. In Vol. I. the park is St. Germain-en-Laye; in Vol. II. it is Bièvre; in Vol. III. it is Cognac. This volume contains two maps—Aquitaine and Bretagne—and twelve large miniatures. In these the king figures constantly. The execution is just as careful and the style quite the same as in the preceding volumes. All the pictures are signed with the G, and sometimes dated 1520. *On fol. 52 the name of the painter is written in full—Godefroy.* This MS. was offered through M. Techener, the bookseller, to the French Imperial Library in 1850; but that institution could not or would not then afford to buy it, and after a long series of examinations by different connoisseurs it was purchased by its present owner. Lastly, we have to mention the Petrarch of the Arsenal Library. From several indications, such as exaggeration of proportions, greater freedom in the grouping, and general relaxation in the execution, this seems to be a later work than the Cæsar. More-

over, its miniatures are less French and more Italian than those of the Cæsar. Perhaps the subject was more inspiring, or Godefroy in the meantime had been to Italy. It is a small MS. of 124 leaves on fine vellum. Its height and width are about 10 centimètres by 8. It is numbered "24 bis, réserve." It begins : "Sensuyt le premier des six triumphes de tres cler et tres prestant poete Messire Francisque Petrarque qui est le triumphe d'amour et contient quatre chapitres." The miniature of chapter i. extends over pages 2 and 3, and is somewhat licentious in its details. The G occurs on this miniature. Chapter ii., the miniature is missing. Chapter iii., the miniature is placed at the back of the title, and presents a very attractive group of love-scenes, rich in costume and architectural details. The G occurs on this miniature. In the miniature of Chapter iv. occurs the portrait of Petrarch. It is signed with the G. Throughout the volume the miniatures are most attractive. In the fifth Triumph the miniature occupies two pages, and forms, in fact, two compositions. In the former of them the artist has signed his name in full—*Godefroi*; on the other he has placed the G. The size of the miniatures is 86 by 68 mm.—*Laborde: La Renaissance des Arts à la Cour de France* i. (Additions), 891-913.

GODEMANN. *Calligrapher.*

Saec. x.

A Monk either of St. Swithin's, or of New Minster, Winchester, and Chaplain to Bishop Aethelwold.

About 970 he was made Abbot of Thorney, which had been founded or restored by Aethelwold. In Harl. MS. 6,978 is this note from the Register of the Abbey: "Godemann noie monachum Winton, et capellanum ipsius S'c'i Adelwoldi, idem s'c'us Abbatem instituit, et apud Thorneiam benedixit." He wrote the beautiful MS., now in possession of the Duke of Devonshire, called the "Benedictional of St. Aethelwold." "Although," says Gage ("Archæologia," xxiv. 23), "it is likely that this superb volume, filled with beautiful miniatures and ornaments of the richest design, was finished before Godemann had the government of the Abbey of Thorney, we are sure of one thing, that it was executed in this country between the years 963, when Aethelwold received the episcopal mitre, and 984, when he died; and it is this known

date that stamps so much value on the MS." It is a folio volume on vellum, $11\frac{1}{2} \times 8\frac{1}{2}$ inches in measure. 119 ff. Written in Roman minuscule, intermixed with passages in golden capitals. The great initials are in gold. Alternate lines in gold, red, and black occur once or twice in the same page. The titles, &c., are in gold or red. On fol. 4 v. and fol. 5 are the words: "Præsentem Biblum iussit præscribere Præsul Wintoniæ Dñs quē fecerat esse patronum Magnus Aethelwoldus . . . scriptor supplex Godemannus." The MS. is enriched with thirty large and splendidly illuminated miniatures, all of which have been engraved, and are given by Gage to illustrate his account of the MS. They are very similar, together with their richly-coloured floriated frames, to those of the Benedictional of Archbishop Robert, now at Rouen. This MS. also contains miniatures believed to be by the hand of Godemann. —*Ibid.*, 42. —*Dibdin: Bibliographical Decameron*, i. lix. —*Westwood: Pal. Sac. Piet.*, 134. —*Archæologia*, xxiv. 1-136.

GODERANNUS. *Calligrapher.*

Saec. XI.

A Monk of Stavelot in Flanders.

Wrote a "Flavius Josephus," formerly in the monastic library of Stavelot. It contains this note: "Suscipe Sancta Trinitas oblationem hujus codicis, quem ego peccator Goderannus scribendo, et frater curo, pergamenum suum ministrando tuæ delegavimus servituti ad honorem S. Petri et S. Remacii in ecclesia Stabulensi," &c.—*Bulletin du Bibliophile Belge*, iv. 166. He also helped another monk named Ernest, in 1097, to write a Bible in two volumes, which occupied them four years. At the end is this inscription: "Codices hi ambo quia continuatim et tamen morosius scripti sunt per annos ferme IIII. in omni sua procuratione, hoc est scriptura, illuminatione ligatura uno eodemque anno perfecti sunt ambo . . . et ipse est annus ab incarnatione Domini MXCVII, Indictione V., Henrico IIII. imperante, Christianorum exercitu super paganos violenter agente." (This was the first Crusade.) "Obberto Leodicense præsule, Rodulfo Stabulensi abbate, Christo Domino ut semper per infinita sæculorum sæcula regnante. Amen." "Le manuscrit," says the old Benedictine traveller, "qui contient l'histoire de Joseph n'est pas moins beau que la Bible."—*Voyage Littéraire de deux religieux Benedictins*, &c.

(*Stavelot*), ii. 149, 150. Paris. 1724.—*Cahier: Bibliothèques*, 132.—*Bibliothèque de l'Ecole des Chartes*, ii. série, iii. 461. The great Stavelot Bible above mentioned is now in the Royal Library at Bamberg.—*Wattenbach: Das Schriftwesen im Mittelalter*, 304, note.—*Jahrbücher des Vereins v. Alterthums Freunden im Rheinland*, xvi. 149.

GODERANNUS. *Copyist.*

Saec. XI.

Monk of Lobbes in Hainaut, most probably the same as the preceding.

Wrote a Bible, finished in 1084, now at Tournay.—*Cahier: Bibliothèques*, 135.

GODERELL, JOH. *Copyist.*

Saec. XV.

Wrote "Augustini Hipponensis episcopi, de Civitate Dei libri xxii." Vellum. 4°. 380 ff. In Gothic characters, single col. The first folio is adorned with a rich border and a large miniature. At end: "Transcriptus per me Johannem Goderell; et . . . deum testor, uno calamo totum opus ad finem duxisse . . . Paulo II. [1464—1471] Cathol. regente ecclesiam et Ludovico Francorum rege regnante."—*Catalogue, &c., de MacCarthy Reagh*, i. 87, No. 541.

GODESCALCUS. *Calligrapher.*

Saec. VIII.

Wrote, in 781 or 782, the magnificent Evangeliary of Charlemagne, now in the National Library, Paris. The MS. is on purple vellum. Folio (310 × 210 in.). 127 ff. It was long kept in the Trésor of the ancient monastery of St. Sernin of Toulouse. It consists, in reality, of extracts from the Gospels for all the year — 242 in number. Among some forty-eight verses, which occur on fols. 126 v., 127, are these: "Septenis eum aperit felix

bis fascibus annum. Hoc opus eximium Franchorum scribere Caflus Rex pius, egregia Hildegarda cum conjugē jussit Ultimus hoc famulus studuit complere Godescalc.” The writing is in uncial letters of gold, and mostly in two columns. The verses on ff. 126 v., 127 are in minuscule. Besides the large miniature at the beginning, are several great initials, and there are borders in colours and gold to all the pages. This most remarkable and precious MS. was presented to Napoleon, on the occasion of the birth of his son, the King of Rome, and, in 1852, was placed in the Musée des Souverains at Paris. In 1872 it was assigned to the National Library, and is numbered MSS., Lat., 1,993, Nouv. acquise. It is now bound in green velvet, with silver plaques and corners. The ff. 121 v.—124 are occupied by a Calendar. Fols. 124 v.—126 contain a Computus for the period 779–816.—*Piper: Karls des Grossen Kalendarium und Ostertafel* 20–31. 1858. 8°. Under the year 781 is the note: “In isto anno fuit dominus rex Karolus ad Sanctum Petrum, et baptizatus est filius ejus Pippinus a domino apostolico.” Fols. 126 v., 127 contain the forty-eight verses already mentioned. Various portions of the volume have been reproduced. Until the year 1793 it was kept in a silver case. About that time the case was stolen, and the book taken from the shelves of St. Sernin, and stowed among parchments destined for sale. M. de Puymaurin saved it from destruction, and carried it to Paris. It was afterwards taken back to Toulouse, and restored to its place among the treasures of the library.—*Barbet de Jouy: Musée des Souverains, &c.*, 11.—*Fiorillo: Geschichte der Zeichnenden Künste in Deutschland*, i. 43, note.—*Archiv für ältere deutsche Geschichtskunde*, vii. 999.—*Bouquet: Scriptores Histor. Francor.*, v. 401.—*Waagen: Kunstw., &c., in England und Paris*, iii. 235.—*Curmer: Evangiles des Dimanches et Fêtes*, ii. 97–102; iii. 78.—*Delisle: Cabinet des MSS.*, iii. 232; iv. pl. xx. 1.

GODESCALCUS. *Calligrapher.*

Saec. x.

A Monk of St. Gallen.

Probably the writer of an Antiphonary still existing in the library.

—*Waagen in Kunstblatt*, 1850, xii. 92.

GODESCHALK, }
GOTTSCALK. } *Copyist.* Saec. XII.

A Monk of Sponheim under Abbot Adalger (1175-1199).

Copied a Bible in three volumes.—*Serapeum*, 1842, 314.

GODINHO, ANTONIO. *Miniaturist, &c.*

Saec. xv. et xvi.

A Portuguese.

Executed, in the reign of King Emanuel (1495-1521), the calligraphy and miniatures of the armorial at the Torre do Tombo, Lisbon. It is the copy of another still more beautiful one executed by Arriet, a German.—*Raczynski: Dict., &c.*, 113.

GODION, GEOFFREY. *Copyist.* Saec. XIV.

Wrote a Bible Historiale in two volumes (Fonds. Fr., Nos. 161, 162) which formerly belonged to Charles V. of France.—*Delisle: Cabinet des MSS.*, i. 37, note 2.

GODIS, JACOBUS DE. *Copyist.* Saec. xv.
Of Vicenza.

Wrote "Epigrammata Italica" by F. Petrarch. Now in Library of S. Mich. prope Murano.—*Mitarelli, præf.*, xviii.

GOES, HUGO VAN DER. *Painter, &c.* Saec. xv.
Called also "Hugues de Gand."

A member of the Painters' Guild of Ghent in 1465, and dean

from 1473 to 1475. He was much employed by the court in miscellaneous decorative work. His style is like that of the miniaturists, and recalls Dirk Bouts and Patinir. In 1468 he was intrusted with the planning or execution of the decorations in honour of the triumphal entry of Charles, Duke of Burgundy, and his bride, the youthful Marguerite of York, into Ghent. As in the case of Memling, it is disputed whether he ever actually worked on MS. work, and evidence is wanted from account-rolls, but many MSS. contain miniatures so like his work that, but for want of documentary proof, they might be attributed to him. About 1476, he retired to the monastery called Rooden Clooster, near Soignies; and nothing would seem more natural than that he should, while there, exercise his skilful pencil upon books. In 1479 or 1480 he was invited to Louvain to value a picture left unfinished by Dirk Bouts. He afterwards went melancholy, or insane, and died in the above-named monastery in 1482.—*Woltmann und Woermann: Geschichte der Malerei*, ii. 27. Also see *Edm. de Buscher: Recherches sur les Peintres Gantois*, 205. Ghent. 1859.—*Wauters: Hugues v.d.Goes, sa Vie et ses Œuvres*. Bruxelles. 1872.—*Bullet. de l'Acad. de Belgique*, ii. sér. xv. 737. Bruxelles. 1863.

GOES, JAN (AGOSTINO) VAN DER. *Miniaturist*.

Saec. XVI.

A Fleming.—*Zani: Enciclop. Metod.*, x. 116. Perhaps the same as the preceding.

GOMES. *Copyist*.

Saec. IX.

A Monk of St. Martin d'Albelda under Abbot Dulquittus.

Wrote for Gotiscalus, Bishop of Puy, "Sanctus Hildefonsus

super Beatam Virginem Mariam." The MS. was brought from Spain into Aquitaine in 989 (or 951). It is written in the Visigothic character. Now in National Library, Paris, MS. Lat. No. 2,855.—*Wailly: Éléments de Paléographie*, ii. pt. i. col. 5.—*Delisle: Cabinet des MSS.*, i. 514.

GOMEZ DE CUENÇA, PERO. *Illuminator, &c.* Saec. XVI.
A Spaniard.

Wrote and illuminated several Choir-books for the monastery of San Lorenzo in the Escorial, under Philip II., and, in consideration of his good performance and ability, Philip II. commanded in 1584 that he should be paid a certain sum for an occasional engagement.—*Bermudes: Diccionario*, ii. 205.—*Zani: Enciclop. Metod.*, x. 122.

GONÇALVES, ESTEVÃO. *Miniaturist, &c.* Saec. XVII.

Wrote in 1610, and illuminated with borders and large miniatures a copy of "Pontificales Missæ, ex missali romano, iuxta decretum sacrosanti Concilij Tridentini restituto." Now in the Library of the Academy at Lisbon. It has been reproduced in chromolithography by Maciá & C^{ie}. of Paris.

GONÇALVES, JOAM. *Calligrapher.* Saec.
Calligrapher to Alfonso V. of Portugal (1438–1481).

Wrote the beautiful MS. of the Conquest of Guinea, by Azurara.

GONNEAU, }
GONNOT, } MICHEL. *Copyist.*

Saec. xv.

A Priest of Crosant.

Wrote, in 1466, "*Le Roman de Masques de Rome*," &c. Now in the National Library, Paris. Anc. f. fr., No. 6,767. Large folio. Vellum. 2 cols. With numerous beautiful miniatures, vignettes, and initials. At the end: "*Lan mil CCCCLXVI fu escript cest rommant par Micheau Gonnot prebtre demourant à Crosant.*" The MS. was executed for the House of Bourbon, and apparently for Jean, son of Charles I., Duke (1456-1488). His arms, *de France au cottice de gu*, are painted on the first vignette, supported by two syrens. In another compartment is a sagittarius, surrounded by the motto: "*Je deusse mourir.*" Then on fol. 96 is the shield of Bourbon la Marche quartered with Armagnac-Rhodes, *d'argent au lion le gueules, écartelé de gu. au léopard lionne d'or*. The latter shield is probably later than the MS., for it was that of Catherine d'Armagnac, who was married to Jean II. in 1484, and died in 1487. Gonnot copied many other works, among them *Tristan* and *Lancelot*, both in the same library. In the *Tristan* he calls himself "*Micheau Gonnot de la Brouce, prestre, demourant à Crousant.*" This MS. was apparently copied for Eleanor de Bourbon, daughter of Jacques de Bourbon, Comte de la Marche, and widow of Bernard d'Armagnac, to whom she brought the County of La Marche. Her arms, which were *Bourbon La Marche écartelé d'Armagnac*, occur in a great number of the vignettes, and also in the MS. the note of their belonging afterwards to the son of this princess, Jacques de Nemours (*see* BOURBON), beheaded by order of Louis XI., August 4, 1477. This note has been mostly erased, but may be still traced. The miniatures are exceedingly fine. The third MS. is interesting, from the fact of the name having been erased and written over, but M. Paulin Paris recovered it. The number of the MS. is 6.783. It is a large folio. Vellum. 2 cols., with very fine miniatures, vignettes, and initials, and came from the library of the Counts de la Marche. At foot of first border are placed (later) the arms of France, *azure, à trois lis d'or*. Three volumes are bound in one. At end of pt. i, "*au duc de Nemours, Comte de la Marche, Pour Castre, Jacques.*" At end of all: "*Aujourd'hui IIII^e jour de juillet lan mil CCC[CLXX] (1470) a este escripte ce dernier liure par Micheau [Gantelet] prestre demeurant en la ville de [Tournay].*" The MS. had been stolen

from the Library of La Marche, and the name of Jacques de Nemours erased, probably after his death in 1477.—*Paris: Les MSS. de la Bibliothèque du Roi.*

GONZAGA, ELISABETTA. *Patron.*

Saec. XVI.

Celebrated for her love of literature and the arts. In the Preface to Muccioli's Catalogue of the Cesena Library is a chapter devoted to the Malatesta family, containing many interesting anecdotes of Elizabeth Gonzaga, Duchess of Urbino, and a poem in her honour. In different authors and genealogical tables she is called Isabel and Elisa. She was the daughter of Frederic I., Marquess of Mantua, of the ancient family of Gonzaga, and became the wife of Guidobaldo I., Duke of Urbino, who died in 1508.—*Muccioli: Catalogus Codicum Msstor. Malatestianæ Cæsenatis Bibliothecæ, Pref., 151.*

GONZAGA, ERCOLE, CARDINAL. *Patron.*

Saec. XVI.

Son of Francesco, Marquess of Mantua, and Isabella of Este; and nephew of Cardinal Sigismondo Gonzaga. Born 1505, and studied at Bologna. Made Bishop of Mantua 1523-5, and a Cardinal by Clement VII. in 1527, through the influence of his mother. For his great abilities he was appointed Ambassador to Charles V. and Francis I. Under Paul IV. he became, in 1529, Bishop of Tarragona and also of Suana in Tuscany, and was the first Legate of the Apostolic See at the Council of Trent, where, in 1562, he made a remarkable and eloquent speech. He died of fever in 1563, aged fifty-eight. The device of Cardinal Ercole was two swans attacking an eagle, with motto "sic repugnant." That of Cardinal Francesco was an eagle displayed, seated on a branch of olive, with motto, "Bella gerant alii." But the most beautiful device of this family was that of Lucretia Gonzaga: a white doe, bearing on its neck a golden collar or necklet studded

with gems, and standing in front of an olive or laurel, entwined amid whose branches is a band, bearing the motto, "Nessun mi tocchi." The arms *argent*: a Maltese cross, *gu*, with an eagle volant, displayed in each quarter, *sa*, with the word ΟΑΥΜΠΙΟΞ, were first granted by the Emperor Sigismund when, in 1433, he erected Mantua into an imperial fief. On the centre of this, as a shield of pretence was placed the older family arms: Quarterly, 1 and 4 *gu*, a lion segeant, crowned, *or*; 2 and 3 *or*, barry of three, *sa*. The lion is that of Bohemia, and was granted by the Emperor Charles IV.—*Chacon*: *Vite*, &c., iii.—*Ruscelli*: *Le Imprese Illustri*, &c., 198, 275 (1584).

GONZAGA, FRANCESCO, CARDINAL. *Patron.* **Saec. xv.**

The Elder. Second son of Ludovico, Marquess of Mantua—who received Mantua from Pius II.—and Barbara of Brandenburg, was made a Cardinal in 1458, before he was twenty years old. He died at Bologna in 1483, whence the body was taken with great pomp to Mantua.—*Chacon*: *Vite* . . . &c., ii. 1,067. Francesco the younger, also a Cardinal, was the son of the famous Don Ferrante, brother of Federigo, Duke of Mantua, and nephew of Ercole, who, on the death of the reigning marquess, became his tutor. The MS. of Petrarch in the British Museum, Harley MS. 3,567, which contains the arms of Gonzaga on the first page, surmounted by a cardinal's hat, was probably executed for Cardinal Francesco the elder, who died, as stated above, in 1483.—*Chacon*: *Vite*, iii.

GONZALEZ, NICOLO. *Illuminator.* **Saec. xvi.**

"Yo Nicolas Gonzalis Escribano del Rey lo escrebi è illumini."
Worked in Spain about 1588.—*Zani*: *Enciclop. Metod.*, x. 131.

GOSSAERT, }
GOSSART, } JAN. *Miniaturist.*

Saec. xv.

Of Maubeuge, in Hainault.

Generally called Mabuse (he signs himself J. Malbodius), was a contemporary of Dürer, and born about 1470. His earliest works show the influence of Gerard David and Quinten Massys. After living for some time in Antwerp, in 1508 he accompanied Philip the Bastard of Burgundy into Italy, where he acquired a new and what is called his Romanised manner. On his return he settled in Antwerp, where he died in 1541. From the title of his patron he was often called the "peintre de l'amirall." He is very minute and elaborate in his delineation of ornamental detail of every kind, especially in architecture and figured stuffs. The great picture at Brussels, the St. Luke painting the Virgin, at Prague, and the Nativity exhibited in London in 1874, are instances of his richness of fancy and fondness for this kind of detail. A magnificent example of his early manner, painted about the same time as the portraits of Henry VII. and his children, and which is dated 1495, is the Adoration of the Magi, at Castle Howard. He was probably in England before 1500. But these qualities seem even more exquisite in his miniatures in the Grimani Breviary. — *Woltmann: Durer und Mabuse in Prag*, 28. Berlin. 1878. — *Ib.: Geschichte der Malerei*, ii. 518.

GOTTSCHALKUS. *Copyist.*

Saec. xii.

A Monk of Admont.

Precentor under Abbot Gottfried and his three successors. Commemorated as "Scriptor egregius." — *Pez: Thesaur. Anecd.*, ii. — *Diss.: Isagog.*, xii.

GOUFFIER, CLAUDE. *Patron.*

Saec. xvi.

Known as "Grand Ecuyer de France, Duc de Roancz, Seigneur de Boisy, Comte de Carvartz, et de Maulevrier," &c.

One of the earliest of the great French collectors, of whom the

Count MacCarthy and the Duke de la Vallière were the worthy successors. It was in his celebrated château of Oïron that this protector and friend of the fine arts amassed his many precious treasures of faïences, enamels, paintings, books, manuscripts, and sculptures, so eagerly sought after by amateurs; and the value of which is shown in the prices they bring whenever they come to the hammer. It is, however, only in regard to MSS. and miniatures that he is mentioned here. The most important of these is undoubtedly the magnificent Breviary or Book of Hours executed for him by, or under the direction of, the celebrated French architect and versatile artist, Jean Cousin. The date of its execution is fixed by the ornamentation of the frontispiece, in which Gouffier bears the title of *Chevalier* de Boisy, which he had in 1544, and which he exchanged in 1564 for that of Marquis de Boisy. Six years afterwards he died. The Breviary referred to is in folio, on vellum, and is adorned with eight splendid miniatures, each set in a most elaborate and beautiful frame, composed of caryatides and other figures, masks, festoons of flowers, and bunches of fruit; and bearing the arms of Gouffier, and his two official swords with their blue blades and bands embroidered with fleurs-de-lis, together with his motto — sometimes in gold letters on a black ground: *HIC TERMINVS HAERET*. The frontispiece is one of the loveliest examples of the art of the époque and style known as “Henri Deux.” The two caryatides which support the façade are admirable, and the taste of the whole composition exquisite. The contrast of bright colours in the armorials gives it great splendour. In the second miniature of the Visitation, Saint Anne, accompanied by two young girls, is approaching the Virgin, behind whom stands an angel who turns aside to speak to one of the girls. Outside the scene is a beautiful landscape, while the architectural details are so characteristic as not to need the signature of Jean Cousin to prove their creation by his hand. Certain parts, however, seem to have been retouched by an inferior workman. The next picture is the Adoration of the Magi, perhaps the most important miniature in the volume. It ought to be said that formerly there were more than eight, but when or why the rest were abstracted is not known. Nothing could surpass the beautiful simplicity of pose in the Infant as he dips his tiny hand into the vase presented by the kneeling kings. The attitude and draperies of the Madonna are most masterly. Here, too, the architecture is grand, and here a delicate aerial landscape appears through the arch behind the kings. This minia-

ture is reproduced in Didot's "Selection of Ornaments," &c., from the Works of Jean Cousin, pl. 22. The fourth subject is the Circumcision. The landscape and architecture present the usual aspect of magnificence and tenderness. The fifth is the Coronation of the Virgin, grand in its simplicity. The sixth, Christ delivering the souls in hell—a grandiose and terrible scene, recalling the Last Judgment, but with a ghastlier contrast of darkness and lurid flames. The figure of Christ leading forth a woman across the broken portal of hell is in Cousin's finest manner. The apparition of Satan as a green shadow athwart the flames is dramatic. The seventh is the Raising of Lazarus. A fine composition, but entirely different in treatment from the grand picture by Sebastiano. The last miniature contains the Holy Trinity. Here the treatment entirely differs from that usual in early Flemish and French miniatures of this subject. Instead of the Almighty Father being represented as aged, the Son as crucified, and the Holy Spirit as the dove, the three co-equal personages are represented as of the same size, age, and apparelling. With the right hand elevated, they give the benediction, and with the left they point to a luminous triangle placed upon their knees, in which appears the word God, in Hebrew, Greek, and Latin. The three fingers thus pointing, form a triangle. Beneath them is figured the celestial universe, in which are recognised Pegasus, the Scorpion, the Fishes, &c. The discovery of these paintings, which can be attributed only to Jean Cousin, adds a fresh proof to the authenticity of the miniatures of the Book of Hours of the Musée des Souverains, now in the National Library, Paris. (*MS. Lat. anc. fds. 1,429.*) The large and numerous miniatures of this exquisite MS. show in their composition precisely the qualities of Cousin's work—a certain imitation of Michelangelo, the elongated proportions of the manner of Primaticcio, and of the miniaturist Godefroi—the whole being characterised by great delicacy of finish. Didot declared the MS. to be rightly attributed to Cousin, and his opinion is shared by M. le Comte de Ris. On fol. 1 are painted the arms of France, surmounted by a crown and surrounded by the SS. collar of St. Michael. On fol. 1 v. is a cartell, bearing the words in gold: "Henrico II., christianis . simo Franco . rum regi . felicissimo." The rich blue ground is *semé* with a monogram composed of the letters H and D. Some of the miniatures are in monochrome, or at least one or two shades of the same colour—blue, crimson, scarlet, or grey. The rest are coloured in the ordinary manner. The frames of these

miniatures are all of the most varied design, in the "Henry Deux" style, full of beautiful sculpturesque detail and lovely colour. It is interesting to compare this MS. with one executed for Francis I., once belonging to Sir John Tobin of Liverpool, and now in the British Museum Add. MSS. 18,853; and the other known as the Hours of the Constable Anne de Montmorency, dated 1549. This MS., which is in 4to, was exhibited in the Exposition of 1878 at Paris. It was given by Queen Maria Leczinska to Paris-Duvernoy, and has remained ever since as an heirloom in the family of Haussonville. The style of its eleven miniatures, which are truly paintings of the most exquisite delicacy, is precisely the same as that of the other MSS. already mentioned, and confirms more and more the conclusion that it was to Jean Cousin that the French amateurs of the sixteenth century had recourse for the ornamentation of beautiful MSS. His connexion with the Constable de Montmorency is proved in the glass-paintings of the Château d'Ecouen. The arms of the Constable also appear on those of Vincennes. These Hours are, I think, among the loveliest I ever saw, and it would be a boon to art-lovers if the Comte d'Haussonville would permit a description of the MS., illustrated with Armand-Durand facsimiles of one or two of the miniatures, to be published. Jean Cousin* was born at a village called Sency, in the neighbourhood of Sens, about 1501. Died 1590. He was celebrated as an architect, sculptor, and designer, and was one of the best miniaturists of his time.—*Rigollot: Hist. des Arts des dessin*, ii. 503.—*Didot: Etude sur Jean Cousin*, 50-59, 276.—*Id.: Nouvelle Biographie Universelle*. Paris. 1852-66. *Didot: Recueil des Œuvres Choies de Jean Cousin*, pl. 22.

GOUGENOT, NICOLAS. *Copyist*.

Saec. xvii.

A writing-master of Dijon.

Executed, about 1614, a "Livre d'enluminure et découpure," presented to Louis XIII., for which the artist received 600 livres. See LIGNE.—*Delisle: Cabinet des MSS.*, i. 217, note 2.

* See Appendix.

GOUJON, JEAN. *Miniaturist.*

Saec. xvi.

Architect and sculptor. Born at Rouen. Died at Paris 1572.

Is said to have designed the title-page and other ornaments for the first French edition of Vitruvius, translated by J. Martin, "Architecture, ou Art de bien baster, de Marc Vitruve Pollion." Paris. 1547. Fol. His designs are also used in the architecture of Philibert de l'Orme. Some of the titles and printers' devices usually attributed to him, however, are thought by M. Didot to be the work of Jean Cousin.—*Didot: Recueil des Ornaments Choisis de Jean Cousin*, pl. 40, &c. Paris. 1873. Folio.—*Butsch: Bücherornamentik der Renaissance*, ii. Taf. 18. *Guilmard: Les Maitres Ornamentistes. Text* 20.

GOUSSET, PIERROT. *Copyist.*

Saec. xv.

Completed, in 1495, a volume which begins thus: "Cy commence le volume Intitule le Recueil des hystoires de Troyes, composees par venerable homme Raoul de Feure, Chapellain de mon tres redoubte Seigneur Mons^r. le duc Philippe de Bourgoingne, en l'an de grace mil cccclxiiij." A superb MS. in folio, of the end of the fifteenth century. Vellum. 304 ff. Written in large ancienne bâtarde, in two columns, with the summaries of the chapters in red. "On admire dans ce MS. la beauté de son execution, l'élégance de ces lettres tourneures peintes en or, sur fond d'azur, et la fraîcheur et l'éclat de ses miniatures. Il y en a deux de 12 pouces de hauteur sur pres de 8½ p. de largeur; cent et treize d'environ 7 p. de h. sur plus de 6½ de largeur; et huit de 3 p. 9 l. sur 3. Total, 123 miniatures. Celles qui decore des feuilles cotés i., cxix., et ccvii. sont bordées d'un cadre fort riche, dont le fond est d'or, et l'ornement composé de fleurs, d'insects, et de fruits peints avec delicatesse. Ces feuilles portent les armes d'Oettinger, illustre maison de Souabe, c'est un écu vairé, un autre en abime,

et un sautoir brochant sur le tout. On voit dans les mêmes cadres plusieurs chiffres peints. Il y en a un très considerable qui est formé en tronçons d'arbre, et qui occupe presque la page entière du dernier feuillet-verso de la table du second livre. Ces chiffres appartient sans doute au premier propriétaire de ce MS. qu'un peu de recherches pourront peut-être faire connaître."—*De Bure: Catalogue des livres de M. le Duc de la Vallière, &c.*, No. 4,087, ii. 630.

Some of the miniatures are very curious, especially for that *naïveté* and ignorance characteristic of the fifteenth century. Thus, on fol. vi., a bishop in pontificals gives to Saturn and Cybele the nuptial benediction, and on fol. xxxiii. Jupiter and Juno receive a similar blessing in a Catholic church in which we see a Calvary. On fol. clx. Hercules fights the Lernæan hydra, and on fol. cciii. he wears the shirt of Nessus, and is burning in madness on a funeral pile. On the page immediately preceding part iii. is a curious view of the city of Troy; on fol. cclxxviii. the same city stormed by the Greeks.

On the first appearance of the work of Raoul le Fevre it was read with avidity, and translations of it made into several modern languages. One of these into English was begun by Caxton, by order of Marguerite of York, Duchess of Burgundy, at Bruges in 1468, and finished at Cologne in 1471. An anonymous Flemish translation followed soon after. The present MS. ends with the following note: "Finist le Recueil des hystoires de troyes. Contenant la genealogie dicelles. Ensemble les glorieuses prouesses forces et vaillances de hercules comme par les Gregois. Escript et furni en lan mil iiij^e iiiij^e xv. enuiron le iour de toussains par pierrot gousset escrivaint." Beneath this are the arms of Oettingen, surmounted by a helmet and crest.

GOUT, ESTIENNE LE. *Copyist.*

Saec. xv.

Mentioned under 1453 in *Laborde: Ducs de Bourgogne*, 1, pt. ii. 528.

GRAME, PAOLO. *Miniaturist.*

Saec. XVI.

Worked at Rome in association with other miniaturists.—*Bertolotti*: in *Il Bibliofilo*, May, 1882, 68.

GRANDISSONO, J. DE. *Copyist.*

Saec. (?)

Wrote a MS. of Augustine's Confessions in thirteen books. Now in the Lambeth Palace Library. No. 203. Catalogue (1812) 25.—*Delisle*: *Cabinet des MSS.*, iii. 379.

GRANT, RICHART LE. *Copyist.*

Saec. xv.

In a MS. now in the National Library at Paris (Mo. fr. 254) is the note: "Finy d'escrire le derrenier jour de juillet iiii^elxvii. par moy Richart le Grant." The MS. belonged to "Damme Anne de Graville." (The family of Malet were lords of Graville.) Many MSS. once belonging to this family are now in the same library.—*L. Delisle*: *Cabinet des MSS.*, ii. 381.—Note. Anne Malet, daughter of Louis Malet, Admiral of France, became the wife of Pierre de Balzac, father-in-law of Claude d'Urfé.

GRANVELLE, CARDINAL ANTOINE DE. *Patron.*

Saec. XVI.

Son of Nicholas Perrenot, Sieur de Granvelle, who, sprung from an obscure family in Burgundy, became Chancellor and chief adviser to the Emperor Charles V.—the Emperor's "bed of down"—ambassador to Francis I., and general manager of the Imperial correspondence. Perrenot or Granvelle the elder died in 1550. Antoine was born in 1517. By the time he was twenty years of age he could speak seven languages with facility. At twenty-

three he was made Canon of Liège, and soon afterwards obtained through his father the rich bishopric of Arras. In consequence of a brilliant speech before the Council of Trent he was appointed by the Emperor a Councillor of State. Under Philip II. he speedily rose to a position equal to that of his father under Charles. He was made chief of the Council of Three appointed to advise the Regent Margaret of Parma, and thus gained a vast ascendancy over the affairs of the Netherlands. He was a ready-witted speaker, an indefatigable letter-writer, and possessed of extraordinary abilities and powers of physical endurance. By his many offices, benefices, and appointments he amassed enormous wealth, and yet was avaricious for more. Among other weighty matters of state he negotiated the marriage of Philip with Mary of England. In 1560 he was elected Archbishop of Malines, and the year after, through the influence of Margaret of Parma, he became a Cardinal. For his unpopular conduct as Administrator of the Netherlands he was expelled from Brussels by the Gueux. After his expulsion he went to Rome, and for five years from 1570 was Viceroy of Naples. In 1584 he became Bishop of Besançon. He died at Madrid in 1586, and was buried at Besançon.—*Motley: The Rise of the Dutch Republic*, pt. ii. chs. i., iv. In the British Museum is a MS. (Add. 21,235) which was written for Nicholas Perrenot, the Cardinal's father, or, judging from the form of the shield on fol. 23 v., perhaps for his mother. It is a handsome Book of Hours, very neatly written in a small upright hand, and illuminated with miniatures, initials, and borders, in a fine French Renaissance manner. The Chancellor's arms impaling those of his wife, Nicolle Bonvalet of Besançon, occur at the foot of fol. 23 v. beneath the miniature of the Annunciation. Beside a miniature of Bathsheba on fol. 78 v. is the date 1531, and on fol. 90 v. 1532. The Cardinal himself was once owner of Add. MS. 23,870. There is also a Latin Bible in the Fitzwilliam Library at Cambridge, which belonged to him. This MS. is curious from the smallness of the writing, which is not more than $\frac{1}{8}$ in. high. Vellum. 8°. 379 ff. It belongs to the early part of the fourteenth century. "On the fly-leaf at the beginning is fastened a leaf of vellum with the following arms: Party per fess: in chief *or*, an eagle with two heads, displayed *sa*. In base *or*, 3 bendlets *sa*. (These are the same arms that are given in Add. MS. 21,235 above.) Above is a cardinal's hat; below, the motto, DURATE."—*Searle: The Illuminated MSS. in the Library of the Fitzwilliam Museum, Cambridge*, 27.

GRAZIANI, GUIDO. *Miniaturist.* Saec. XIII.
An Italian.

Mentioned as an illuminator about 1289.—*Reiffenberg*, in *Bullet. du Biblioph. Belge.*, iii. 371.

GRAZIANO DALLA TERZA, DON. *Miniaturist.* Saec. XVI.
A native of Montescaglioso.

Became, in 1533, a Monk at St. Martin's of Palermo, where he worked on the Choir-books.—*Caravita: I Codici e le Arti a Monte Cassino*, i. 482.

GRÉGOIRE. *Illuminator.* Saec. XIII.

Lived in 1292 at Paris in "La Rue St. Victor."—*Kirchhoff: Die handschr.-händler des Mittelalters*, 183. See BERNAR.

GREGORIUS. *Copyist.* Saec. XIV..

Wrote, in 1380, "Prima Cantica di Dante, con chiose." In the first initial is written "Gregorius Stagii me scripsit." At end: "Explicit anno MCCCCLXXX scriptus." In the Riccardi Library, Florence.—*Lamius: Catal.*, &c., 21.

GREGOROPOULO, GEORGE. *Copyist.* **Saec. xv.**

Transcribed No. 1,805 MSS. Græci, in the National Library, Paris. — *Silvestre: Palæogr. Universelle*, i., pt. ii.—*Montfaucon, Palæogr. Græca*, s. v.

GREGOROPOULO, MANUEL. *Copyist.* **Saec. xvi.**

Transcribed No. 1,884 MSS. Gr. in National Library, Paris, in the year 1503. Also "Catena Patrum" on Genesis and Exodus, No. 1,889. On paper, with ornamental headings, one of which Silvestre reproduces. It formed part of the Fontainebleau Collection, and still retains its binding of the time of Francis I.—*Silvestre: Palæogr. Universelle*, i., pl. 89.

GRIMANI, DOMENICO, CARDINAL. *Patron.* **Saec. xvi.**

Born 1461. Died 1523.

Son of the famous commander, Antonio Grimani, who, after distinguished services to his country, was imprisoned and banished, but afterwards restored, and elected Doge of Venice. It was at the intercession of Domenico that the aged soldier was reinstated in his honours. Domenico was the first member of the Grimani family to whom Clovio was recommended by the Frangipani of Modrusch, and the patron for whom the youthful Dalmatian made his first attempts in miniature-painting. The cardinal resided chiefly in Rome, where he possessed a large and famous library always placed at the service of students and scholars from all parts of Europe. Among those who used and valued it was Erasmus, who dedicated his Commentary on the Epistle to the Romans to his generous host. One of the treasures of this library was the celebrated Franciscan Breviary, purchased of a book-dealer or artist, named Antonio Siciliano, for 500 ducats. In his will the Cardinal left it to his nephew Marino Grimani, with an express injunction that after his death it should become the property of the State of Venice. Giovanni Grimani, who succeeded his cousin

Marino in the patriarchate of Aquileia in 1517, and survived him, obtained from the Signory the permission to possess the MS. which he had eagerly longed for, on condition of his bequeathing it to the State according to the wish of Domenico. This he did in 1592. When, with other antiquities, it was sent to Venice, it was enclosed in a small ebony casket richly adorned with cameos and precious stones. The casket and its now priceless contents were at once deposited in the Library of St. Mark. And so, in Sansovino's account of Venice, published in 1604, it is thus referred to: "In this collection is preserved, among other things, a very rich Breviary, bequeathed by the will of Cardinal Domenico Grimani to the Signory of Venice." It is executed by hand, and counts 831 folios on vellum, which are enriched with many pictures painted with the most exquisite delicacy, representing the chief events of sacred history. It is covered with crimson velvet, with a border of silver-gilt worked with the utmost care. On one side is a medallion in gold of the Cardinal Domenico, with this legend, "DOMINICUS . CARDINALIS . GRIMANUS." Above it, in a panel, "DOMINICI CARD . GRIMANI OB SIN . GULAREM ERGA PA . TRIAM PIETATEM . MUNUS EX TEST . PATRIÆ RELICTUM." At foot are the arms of the cardinal (*i.e.* Grimani) as in the Soane Clovio, *arg.* 4 pales *gu*, with a cross-fitchée *gu* between the 2nd and 3rd pales. But here the arms are in goldsmith work without colour. On the second cover is a similar border and ornaments, with the medallion of the Doge Antonio Grimani. In the centre of the borders are circlets containing emblems. At top and bottom are two crossing branches of palm and laurel with ribbon across without motto, and a serpent-dragon on each side. Similar circlets at sides with two doves. The serpents and doves occur much more prominently, and with the motto, *Prudentes et Simples*, in the borders of the Soane Clovio, which contains the Commentary of Cardinal Marino Grimani on the Epistle to the Romans. Morelli, in certain inedited memoirs still preserved in the Marciana at Venice, infers that this emblem might be the *impresa* of Cardinal Domenico, but Zanotti thinks differently, for he explains that the Doge Antonio and Cardinal Marino had each his own device, the former a vine twining round a column with motto, *Festina lente*, the latter a lion holding a cross with his paw, and the motto, *Sydera Cordis*, and that the patriarch Giovanni had a skull and bone, with *Mors omnia aequat*. But Domenico, he says, had no such device. It is clear, however, from the Soane MS. that these emblems had a meaning, and it is not at all unlikely that Marino adopted them from his

uncle, together with the motto, *Prudentes et Simples*. At any rate, there they are. The winged lion with the cross and *Sydera Cordis* were the badge and motto of the *Doge* Marino Grimani, elected 1595, fifty years after the Cardinal's death. Zanotti goes off into an elaborate explanation of the meaning of each element—the palm, as an emblem of the religious life; the laurel as expressing vigilance (it is really the dragon that expresses vigilance), as the ancients attributed to this tree the property of protecting from lightning. The dove is the emblem of simplicity and love. Lastly the griffin, both in antiquity and in the Middle Ages, is always employed as the protector of tombs and other sacred places. This is true, but it is simpler to accept Morelli's explanation and the evidence of the Soane MS., with its motto, clearly taken from the Scriptures, "Be ye wise as serpents and harmless as doves." The design and execution of the cover is attributed to Alessandro Vittoria, the famous architect and sculptor of Trent, born in 1525. This artist studied in Venice, worked at the Ducal Palace, and was frequently employed by Cardinal Domenico, especially to collect, restore, and arrange the statues, &c., bequeathed by that prelate to the Venetian Signory. In the Grimani Chapel, in San Sebastiano, are several statues by Vittoria. The decorations on the stairs of the Ducal Palace are by him. As to the miniatures of the Grimani Breviary they have little further authentication than the opinion of the anonymous critic quoted by Morelli, and the supposed evidence of certain initials found on some of them. By the said critic many of them are assigned to Hans Memling, others to Lievin of Antwerp, others to Gerard of Ghent. It is probably the fact that some are by the hand of Gerard of Bruges (David), and others may be perhaps traced to Hugo van der Goes, but the V. G. on one or more of them scarcely warrants the latter attribution. Until, however, a more rigorous collation has been made, the matter must remain unsettled. Perhaps the safest conclusion to be drawn is that Memling did not paint any of them. Even Simon Bennynck has claims to recognition before Memling. Meantime, for utter loveliness of execution, the enormously thick quarto, now resting under the jealous care of the librarian of St. Mark's, must ever remain one of the rarest treasures of miniature art.—*Zanotti: Facsimile delle Miniature contenute nel Breviario Grimani*. Venezia. 1862.—*Nagler: Künstlerlexicon*, xx. 436.—*Chacon (Ciaconius): Vite . . . Pontificum Romanorum*, &c., iii. 180.—*Sadeler: Typotii Symbola Divina et Humana Pontificum*, &c. III. Frontisp., and 9, 17.

GRIMANI, MARINO, CARDINAL. *Patron.* Saec. XVI.
Died 1546.

Nephew of Domenico, called by Chacon, "litteratorum Mæcenæ." Named Patriarch of Aquileia in 1527; the year following he received the cardinal's hat, and proceeded from title to title in rapid succession. He was sent as legate *à latere* into Umbria, to Perugia, where he resided at the time when he obtained the papal dispensation for Clovio to renounce his monastic vows and leave Candiano to reside in the Grimani Palace. He was present in conclave at the election of Paul III., under whom he resided as legate at Parma and other places belonging to the Farnese family. He was also successfully employed as ambassador to Charles V. His Commentary on the Pauline Epistles is highly spoken of. And of one section, that on the Epistle to the Romans, a magnificent illuminated fragment exists in the Soane Museum in London. This is the only known portion of the original MS., which primarily contained three large miniatures and other ornaments. It was written for the cardinal, and illuminated by Giulio Clovio whilst in his employment at Perugia (*see* CLOVIO). A medal of Marino existed in the Aldobrandini Museum at Rome, in which he appears without a beard, wearing the biretta, and with the legend, "MARINUS GRIMANUS PRESBYTER CARDINALIS S. VITALIS." On the reverse Jupiter with the eagle and lightning, and Minerva springing from his head, and the legend, "E. JOVIS CAPITE SAPIENTIA NATA EST." In the Soane "Clovio" he appears with a thick brown beard, and the inscription on a panel opposite, "MARINO GRIMANO CAR. ET LEGATO PERUSINO, PATRONO SUO, IULIUS CROVATA PINGEBAT." At the foot of the page, containing in the right border the cardinal's portrait, are the arms of Grimani: *arg.* 4 pales *gu.*, a cross *gu.* between first and second pales (*see* GRIMANI, DOMENICO), here supported by a group of children. One, floating above, supports the cardinal's hat. Outside the medallion containing this subject are two enormous and ferocious dragons, with a ribbon motto, "PRUDENTES." The doves with the crossed palm and laurel leaves are placed in the border at the top of the page, with the motto, "SIMPLICES."—*Chacon* (*Ciacconius*): *Vita . . . Pontificum Romanorum*, &c., iii. 486-8.—*Marini Grimani*, &c., *In Epistolam Pauli ad Romanos Commentariorum*, Soane Museum, London.—*Cicogna*: *Delle Inscrizioni Veneziane*, i. 173.

GRIFOLO, IACOMO DI MESSER. *Copyist.* Saec. XIV.

Wrote "Chiose sopra la Div. Comed.," formerly in Library of S. Michele in Murano. No. 148. Vellum. Folio. 384 ff.—*Mittarelli: Cat. Venetiis.* 1779. fol. 311. P. 75, end of pt. i., finished 17 March, 1377. P. 184, end of pt. ii., began 20 March, 1377, finished 12 April, 1378. P. 384: "Qui finischono le chiose di questa terza comedia di Dante dicta Paradiso e scripto e compito per me Iacomo di Messer Grifolo Lunedì a mane e di sette del mese di Giugnio sotto gli anni del nostro Signore Dio, 1378. A Dio ne siano sempre laude. Amen." Mittarelli calls it the Comment of Cecco M^{ri} Mellone Ugurgieri of Siena, written probably about 1350, according to Crescimbeni, i. 229, but gives no note whence he obtained the information. He was probably right, and Luigi de Angelis, who attributes it to Grifolo, wrong.—*Batines*, ii. 317, 318.

GRILLO, JACOPO. *Miniaturist.* Saec. XVI.

Painted a St. George and Dragon in a Psalter now in the Library of the Sacristy of San Giorgio Maggiore, Venice.—*Cigogna: Inscrizioni Veneziane*, iv. 376, note 302.

GRILLUS, HIERON. *Copyist and Illuminator.* Saec. XVII.
Of Bologna.

Wrote and illuminated "Mazzantii Nicolai Diploma in Laurea" (in Canon and Civil Law). Beautifully written on vellum, and containing three fine illuminations in gold and colours: 1. a sick-room; lady seated in bed, receiving a cup of gruel from a servant, and servant seated on a chair, preparing to wash a baby. Beneath are the arms of Mazzanti. 2. A miniature of S. Petronius. 3. An initial C, containing a turret. At end: "Hieronymus Grillus scripsit et miniavit." The MS. is written partly in gold. Now in private hands.—*Sale Catalogue of the Libri MSS.*, 33.

GRIMALDUS, JACOBUS. *Copyist.* Saec. xvii.

Notary at Rome to the Apostolic Chamber.

Wrote "Instrumenta authentica Translationum Sanctorum Corporum," &c. On paper. 209 ff. On fol. 159: "Ego Jacobus Grimaldus publicus Apostolica auctoritate Notarius in Archivio Romanæ Curiae descriptus de præmissis rogatus in fidem manu propria scripsi, subscripsi et signum meum solitum et consuetum apposui." The seal is attached. Now in Royal Library, Turin. Cod. DLXXIX., ii. 30.—*Pasini: Catal. Cod. Lat., &c.*, 133.

GRISE, JEHAN DE. *Illuminator.* Saec. xiv.

Illuminated, in 1344, the "Roman du Roy Alexandre," now in the Bodley Library, Oxford. This MS. is what may be termed a typical Mediæval Romance, both as to subject and form. It is most profusely illuminated in the usual French manner of the time. At end: "Chi define li romans du bon roi Alexandre. Et les veus du pauon les accomplissement. Le Restor du pauon et le pris, qui fu ps escript Le xviii^e jor de decembre, lan m.ccc.xxxviiij." Then in gold below: "Chi liure fu perfais de le enluminiure. Au xviii^e jour dauryl. Per iehan de grise. Lan de grace m.ccc.xliiiij." — *Dibdin: Bibliographical Decameron*, i. cci. Sakcinski, or his translator, in his *Life of Clovio*, makes the mistake, through too hasty reference, of ascribing this fourteenth century MS., on Dibdin's authority, to Clovio, and calls it the gem of the Bodleian. Reference to Dibdin will show how this mistake arose.

GROFFO, or } DOMENICO. *Copyist.* Saec. xv.
GROSSO, }

Given under 1467 in the List of Copyists employed by Ferdinand I. of Naples.—*Delisle: Cabinet des MSS.*, iii. 357.

GROMPO, ROLANDUS DE. *Copyist.*

Saec. xv.

Wrote, in 1421, "Ciceronis de Officiis libri iii. et alia." Vellum. On fol. 68 is the note: "Finito libro sit laus et gloria xpo, 1421, die Jovis VIII. mensis Maii scriptus fuit hic liber per me Rolandum de Grompo." Now in the Royal Library at Dresden, Reg. D., 112. —Ebert, *F. A.*, *Geschichte und Beschreibung der Königl. Oeffentlichen Biblioth. zu Dresden*, 268. —Gölze: *Merkwürdigkeiten*, &c., ii. 49.

GRUNAWER, HANS. *Miniaturist.*

Saec. xv.

Quoted for the sake of the barbarous word used by him in signing a MS. which he illuminated, and which is in the Library at Heidelberg. "Hans Grunawer *pictoravit*."—Wattenbach: *das Schriftwesen*, &c., 303.—Wilken: *Gesch. der Heidelb. Büchersammlung*, 307.

GRUTHUYSE, LOUIS DE LA. *Patron.*

Saec. xv.

Born about 1426. Died 1492.

Louis de Bruges, Seigneur de la Gruthuyse, Prince of Steenhuyse, Earl of Winchester, &c. was one of the wealthiest and most powerful nobles of Flanders—able in war and skilful in diplomacy. As a soldier, after distinguishing himself in quelling the revolts of Liége and Ghent, he was appointed by Philippe le Bon his lieutenant-general in Holland, and Knight of the Golden Fleece. As a statesman, he was selected, with several other Flemish nobles, to arrange the terms of peace with Edward IV. of England, and to negotiate the marriage of Marguerite of York, Edward's sister, with Charles, Count of Charolois, the son of Philippe. He enjoyed the favour of Philippe, of Charles, and of Marie de Bourgogne, and was the constant and trusted friend of the Brugeois, who employed him on the occasions of their frequent need for reconciliation with their sovereign. On the other hand, he disliked Maximilian, and took part against him. He was fond of books. The rich library which he formed,

which was only surpassed by that of the dukes of Burgundy, is an indisputable proof that his beautiful MSS. were loved for their own sakes, and not merely as a means of imitating the splendour of a great noble or sovereign prince. As a patron and protector of the arts, he was more than the equal of the lords of Croy, or the Royal dukes of France, or even of the King of England. He assisted and employed various authors, copyists, and illuminators ; and among them Colard Mansion, who introduced printing into Bruges, becoming sponsor to one of the printer's children. The grand mansion which he built, and which he adorned with all the splendour which the arts of his time could afford, his various châteaux, his frequent gifts and foundations, attest both his wealth and his generosity. His portrait occurs in several of the MSS. which once belonged to him ; for instance, in the MS. of "La Pénitence d'Adam," and in "Le Débat de Félicité," &c. In the latter he appears seated on a daïs, in a robe of scarlet and golden tissue, wearing a cap of black velvet, and having round his neck the insignia of the Golden Fleece. Also in "L'Horloge de Sapience," written by Jehan Dardenay (*see* DARDENAY), and in "La Somme Rural" of Boutillier, and lastly in a MS. of the "Geography of Ptolemy." All these MSS. passed in the reign of Louis XII. into the Royal Library at Blois, and are now in the National Library, Paris, Nos. 7,864, 7,383, 7,401-2, 6,857, 4,804. Having given his mind to the formation of his library, besides buying from former owners—some of whose names or armorials still remain in the volumes—he ordered others to be executed under his direction. Most of his MSS. bear his device of a flaming mortar, with the motto "Plus est en vous." After his death at an advanced age in 1492, a systematic erasure of his name and arms was made in many of his MSS., especially in those purchased for Louis XII., and sent to the Library at Blois. Frequently the initial of his wife's name is altered to that of the queen, Anne of Brittany. In 1455 he married Marguerite de Borssele, daughter of Henri de Borssele, admiral of Holland. Consequently the cypher or monogram composed of L and M, or the separate letters, often occurred on the margins of their MSS. Few books are more interesting to the bibliographer than Van Praet's account of the Gruthuyse Library, and no collection could give a better idea of the favourite reading of the fifteenth century. Whether in Theology, Law, Science, History, Poetry, or Romance, in these MSS. may be found the best representative volumes of the time, from the popular "Vita Christi," and "Forteresse de la Foi," to

the popular Romance of "Girart de Nevers." Among them are the "Decretals" of Gratian and of Gregory, the "Consolation" of Boethius, the "Livy" of Berchœur, the "Somme Rurale" of Boutillier, the "Horloge de Sapience" of Henri de Souhan, the "Boccace" both "Galeot" and "Dechiet des nobles Hommes" of Premierfait, the "Miroirs" of Vincent de Beauvais and of Mielot, and every notable book the age could boast or that had been the grand authority of the preceding centuries, not to mention ordinary classic authors such as Cæsar, Suetonius, Sallust, Curtius, Lucan, Ovid, Seneca, and Aristotle. Indeed, Louis de Bruges, Seigneur de la Gruthuyse, is quite the representative grand seigneur of his time, equal to Charles de Croy in the splendour of his life—to Anthony Rivers in culture and versatility, and to Anthony of Burgundy in military genius, and behind no one in true kindness to the poor and generosity in his gifts and endowments to the Church. He took his name of Gruthuyse, variously spelt, and which signifies in Flemish "House of the Groat"—from the income derived out of the fabrication of beer. It consisted of two groschen on each tun of beer brewed in the city of Bruges, which had been granted in 1200 to one of his ancestors by Baldwin, Count of Flanders. His motto was "Plus est en vous," in Flemish "Meer es in u"; and, according to custom, it was marked on whatever belonged to him. On his books also is found a device or badge, consisting of a mortar or bombarde, an engine said to have been employed for the first time at the siege of Bordeaux in 1452. His mansion, which is depicted in "Sanderus," "Flandria Illustrata," ii. 148, was one of the handsomest and largest then in existence. It was of red brick, on a canal, and opposite a bridge called Gruthuyse-brugge. The vast garden grounds which belonged to it are now occupied by private residences.—*Van Praet: Recherches sur Louis de Bruges, &c.*, 1-42, &c.

GUALENSIS, ROBERTUS. *Copyist.*

Saec. XII.

Monk of St. Maur-des-Fosses under Abbot Ascelin (1134-50).

Wrote a Missal which contains a curious formula of Communa-

tion: "Hic est liber sancte Marie sanctiq: Petri Cenobii Fossatensis. Quem si quis furatus fuerit. aut vendiderit aut aliquo modo a loco distraxerit, sive qui emerit, socius Judæ, Pilati & Caiphæ efficiatur sine fine. Amen. Amen. Fiat! Fiat! Frater Robertus Gualensis, dum esset juvenis et levita, devote scripsit pro salute anime sue tempore Ludouici, Francorum regis, et Ascelini abbatis jam dicti loci!" Now in National Library, Paris, MS. Lat. 12,072.—*Delisle: Cabinet des MSS.*, ii. 75.

GUARDI, GUIDO. *Copyist.*

Saec. xv.

Wrote "La Divina Commedia." Paper. 4°. min. Good letter and preservation. An initial in colours to every canto, and an initial to each cantica in gold and colours. Wants titles and arguments. Cantos noted merely by figures in margin. At end: "Di guido di s. francº ghuardi scritto di suo mano a dì xvjº di marzo MCCCºXLVIJ." Now in the Riccardi Library, Florence, No. 1,115.—*Batines*, ii. 82.

GUARIENTI, FRANCISCO. *Copyist, &c.*

Saec. xiv. et xv.

Wrote, about 1400, perhaps at Naples, a Breviary for Henrico Tomacelli, Abbot of Monte Cassino, which belonged, in 1850, to M. Debruge - Dumênil. — *Bullet. du Bibliophile Belg.*, vii., i. 32, 33.

GUASTA, BENVENUTO DE GIOV. DEL. *Miniaturist, &c.*

Saec. xv.

Was employed to illuminate certain books for the Duomo of Siena in 1482.—*Milanesi: Documenti . . . dell' Arte Senese*, ii. 387.

GUBBIO. *See* ODERISI.

GUDA. *Copyist and Illuminator.*

Saec. XII.

A Nun.

Copied and illuminated a Homeliary, once in the College Library of St. Bartholomew, at Frankfort-on-the-Main. In one of the initials is this inscription: "Guda, peccatrix mulier, scripsit et pinxit hunc librum." — *Cahier: Biblioth.*, 136. — *Gercken: Reise, &c.*, iv. 180. — *Jansen: Origine de la Gravure*, ii. 28.

GUELFINGER, }
GUNDELFINGER, } ANDREAS. *Calligrapher.* Saec. XVI.

Calligrapher to Albert V., Elector of Bavaria.

Wrote a book of exquisite specimens of penmanship, on twenty leaves of vellum, entitled "Zu güter gedechtniss Vnnd zu sonderm gefallen seinen Schülern und Discipeln hat Andreas Gundelfinger Rechenmaister daselbs dies schriften geschrieben. Anno M.D.LXXVI." Vellum. 4°. 20 ff. The penmanship is heightened with gold. Formerly belonged to Mr. Bragge of Sheffield. Sold in 1876 at Sotheby's. — *Sale Catalogue*, 23.

GUERNE, JOH. DE. *Copyist.*

Saec. (?)

Wrote, in 1485-6, for Cardinal John of Aragon, son of Ferdinand I. of Naples "Beatæ Thomæ Aquinatis continuum in duos Evangelistas." "Per me Johannem de Guerne, flamingum, excriptum, finitumque, Neapoli, regnante felicissimo rege Ferdinando,

anno Domini natalis MCCCCLXXXVI decimo octavo die nouembris, sumptu illustrissimi domini Johannis de Aragonia eiusdem Ferdinandi Regis filii sancte Romane Ecclesie Cardinalis presbiteri qui dum Romam a patre ad Pontificem Maximum missus esset. Vitam cum morte finivit, dicto millesimo anno LXXXV mense Septembris."—*Delisle: Cabinet des MSS.*, i. 232.

GUERRIS, TIBALDUS DE. *Copyist.*

Saec. xv.

Wrote on vellum, 53 ff., "Juvenalis Satyræ," lib. 2. At end: "Per me Fratrem Tibaldum de Guerris di Castro Novo Terdonensi Ordinis Minorum," &c., anno domini MCCCCLXVII. die V. Madii (*see* Turin Cod., DCXVII. l. v. 16).—*Pasini*, ii. 170.

GUERU, ROBERT. *Copyist.*

Saec. xvi.

"A maistre Robert Gueru, pour avoir fait et escript en grosse lettre plusieurs ecripteaux du nom de Loys, dont y en auoit plusieurs en lettres d'or, par l'ordonnance de maistre Robert Perthuys." Comptes finissant le 31 Oct., 1501. Dépenses pour l'entrée du Roy.—*Grandmaison: Documents, &c.* . . . *Arts en Touraine*, 46.

GUÉTY, }
GUYETI, } JEAN BARTHÉLEMY. *Miniaturist and Painter.*

Saec. xvi.

One of the Court Painters to Francis I.

Among the "Archives Nationales" of France, in the National Library at Paris, are thirty-six volumes, all relating to the ex-

penses of a single year, 1521, and especially to the furnishing and decoration of a room, for the mother of Francis, Louise de Savoie, in her mansion at Angoulême. The room is celebrated under the name of "La Chambre verte" or "Green Room." (See "Archives Nationales," KK, 90, &c.) (*Jal. Dictionn. Critique de Biographie et d'Histoire.*)—*Labarte: Les Arts industriels, &c.*, ii. 432. "La mère du Roi François I^{re} fit faire, en 1520 ou 1521, pour son hôtel à Angoulême, une chambre d'un velours vert brodé, enrichi de sujets variés." The vol. (90) referred to gives a number of details respecting this room. Fol. 19: "A Estienne Bourcet marchand la somme de 1300 l. pour 108 aulnes veloux vert . . . enrichi d'entailleures de thoille d'or fillé, en façon de branches et feuilles de lierre, liées de petits neufs (nœuds) et chascune des pièces cinq hystoires faites d'entresailleures de thoille d'or et d'argent à points de brodeur, rehaussez de fil d'or et d'argent, et diverses couleurs de soye, et au dessoubz de chascune histoire ung epitaphe de thoille d'argent" (titles of the pictures, that is, embroidered in silver thread) "les dites hystoires contenant les faicts des bucoliques de Virgille." Ninety-two subjects taken from Virgil, and other pastoral poets, forty on the velvet just mentioned, and the rest on the chairs, &c., and upon a grand canopy or daïs suspended over the seat of the Duchess. It may perhaps be this very canopy that is represented in the portrait of Louise, prefixed to the Chants Royaux (see PINCHON, J.). Golden fringes completed this canopy, as in the miniature. The designs of the foliages and "entretailleures" were made by Berthélemy Guyetti, called in some documents Berthelemi Gueti, in others, Barthelemy Guetty (*Laborde: Les Comptes des Batiments du Roi* [1528-1571] ii. 367), and Getty (*ibid.*, ii. 364). This artist received "6 livres tournois" for the design "pour le pourtraict par lui faict de l'ordonnance desd. entretailleures et feuillages." As for the pictures, they were executed by Etienne Bernard, "brodeur de la Reine," from designs made by "maistre Mathieu de Luazar, peintre," who received 184 livres for the drawings of the 92 "histoires de Bergerie prinses sur les bucoliques de Virgille à 40 sols la pièce." (fol. 28). The proof that Guéty was a miniaturist as well as painter and designer occurs in a document cited by Laborde from the "Dépenses Secrètes de François I., Archives Nationales, J, 9,606, f. 14 (1532)." "A Barthelemy Guetty, 300 escus sol. pour deux patrons, par lui faiz où sont figures et paintz plusieurs histoires de poésie, satires et nimphes, que le Roy a

fait demourer en la salle du jeu de paulme du Louvre, et pour une paire d'Heures historiées de plusieurs histoires faites de riches couleurs, que ledit seigneur a ci-devant prises dudit Guetty, en ce compris le voyage que ledit Guetty feist en poste de Tours à Dijon ou lors estoit ledit seigneur pour luy porter lesdites Heures qu'il print pour son service et plaisir. Depuis feu Madame les a eues, pour cecy . . . 300 escuz sol." Besides special payments it would seem that Guéty was a salaried official, for, in the same volume, is another entry: "A Barthelemy Getty, la somme de 60 l. pour ses gaiges du dernier quartier de 1532 cy . . . 60 l." There are several more extracts from documents given by Laborde, proving that Guéty was called painter and valet-de-chambre, and in the receipt of a salary of 200 livres per annum. The entries date from January, 1522, to April 27, 1532. He was in the receipt of a salary, however, before 1515, and is named in the list of officers who were in the service of Francis before his accession to the crown. He also received extra payments as gifts, as may be seen from the following: "A maistre Barthelemy Gueti, painctre du Roy, NS. la somme de 210 livres 10 sols tournois pour partye de la somme de 410 liures dont il luy a fait don durant ceste present année, par forme de pension et bienfaict et pour s'entretenir à son service. Le 27 Avril, 1532."—*Laborde: La Renaissance des Arts, &c.*, i. 197, 198.

GUEVARA, PETRUS. *Copyist.*

Saec. xv.

Wrote, on vellum, 254 ff., "Cæsar's Commentarii," cod., DCXLII., l. vi. 19.—*Pasini*, ii. 174.

GUEZ, HENRIET DES. *Copyist.*

Saec. xv.

Mentioned under 1419.—*Laborde: Hist. des Ducs de Bourgogne*, i. pt. ii. 528.

GUGIOTTI, FRANCESCO DON. *Miniaturist.* Saec. xvii.

Received Nov. 3, 1634, "scudi 80 a buon conto di alcuni lavori e miniature fatte e da farsi? da lui di alcuni libri scritti di noue per seruitio della sagrestia di N. S." And again, in 1635, "Allo stesso, scudi 35 pel prezzo di una historia e ornamenti fatti da lui per un missale in carta pecora che comincia col giorno delle cenere per seruitio della sagrestia di N. Signore" (pl. 555).—*Bertolotti: Di Alcuni Miniatori Sconosciuti o poco Noti—vissuti in Roma*, in *Il Bibliofilo*, May, 1882, v.

GUIDETTI, LORENZO DE'. *Copyist.* Saec. xv.

Wrote, in 1462, "Publii Terentii Comoediæ sex," &c. At end: "P. Ter. Phormio explicit comoedia sexta et ultima feliciter, iii Kal. nouembr. An. cccc et lxii supra mille. Has comoedias Laurentius Francisci Guidetti di Guidettis propria et celeri manu transcripsit eosque sibi amicisq. suis utendas habere voluit." Vellum. 4°. 110 ff. Well written, with a most beautiful miniature at the beginning, and arms, initials, &c. in gold and colours.

GUIDO. (1) *Copyist.* Saec. xiii.

A Monk of St. Victor.

Wrote MS. Lat. No. 14,860, now in National Library, Paris. At end: "Guido scriptor hanc Summam Sancto Victori Parisiensis scripsit."—*Delisle: Cabinet des MSS.*, ii. 214.

GUIDO. (2) *Copyist.* Saec. xiv.

Wrote, in 1378, "La Divina Commedia" on paper. Small folio. 90 ff. in two columns. Written in a good half-Gothic hand. Titles

in red and gold, with coloured initials to each canto. Every cantica has a large illuminated initial. At end: "Hic dei auxilio mediāte sueq; mris iuuamine et toti⁹ celestis curie triumphantis Dantis Allegherij de Florentia, egregii poete terti⁹ et ultim⁹ Cantus explicit—scriptus per me Guidonē Jacobi de pratouet'i Susinane et Finitus an. mcccclxxviiij. Anno ab Incarnatiōe dñi yhu xpi, indictiōe sã, die xvj martij . . ." Now in the Corsini Library, Rome, No. 1,365.—*Batines*, ii. 183.

GUILLE. *Copyist.*

Saec. xv. (?)

"Mandement de la somme de 15 escus d'or neuf, en faveur de Guille, arbalestrier, écrivain, demeurant à la Rochelle, pour avoir écrit et baillé ung livre nommé le 'Songe du Vergier.'"—*Laborde: Hist. des Ducs de Bourgogne, &c.*, p. ii. t. iii. 497.

GUILLEBERT DE METS. *See METZ.*

GUILLEMIN DE LA CHARITÉ. *Copyist.*

Saec. xv.

Received, in conjunction with another copyist, named Guillemin Fiot, in 1418, the sum of xxii crowns, for parchment, ink, and wax, used in many letters, and writings for John, Duke of Burgundy. He also worked for this prince in 1401, when he copied the famous "Justification du Duc Jean sans Peur" par Jehan Petit. And again, in 1409.—*Peignot: Catalogue d'une Partie, &c.*, 34.

GUILLERMUS. *Copyist.*

Saec. XIV.

A Priest.

Wrote "Digesti infortiati libri a xxiv. tit. iii. usque ad xxxviii."
Vellum. Folio. 269 ff. On fol. 268 is the note:

"Guill's cler^o hunc libr. sever,
Scripsit dona ei gaudia doxa Dei."

Now in the Royal Library at Munich, Cod. Lat. 3,890.—*Steichele*:
Archiv für die Geschichte des Bist. Augsburgs, i. 107.

GUIMBELET, JOANNES. *Copyist.*

Saec. XV.

"Escripvain," was paid v sols t. (1487) for rebinding the book
of the Gospels, used for taking oaths upon in the town-hall at
Tours.—*Grandmaison: Documents Inédits, &c.*, 284.

GUIOT. *Illuminator.*

Saec. XIII.

Lived at Paris in 1292.—*Kirchhoff: Die Handschr.-händler des
Mittelalters*, 183. See BERNAR.

GUISCOLO, FRA BARTOLOMMEO. *Miniaturist, &c.*

Saec. XIII.

A Franciscan of Parma.

Worked as an illuminator, &c., in France in 1248.—*Odorici*:
Il Battistero di Parma descritto da Michele Lopez. note. ii. 18.—
Salimbene: Fr. Cronaca, i. 125, 138: "Sapeva scrivere, miniare, e
predicare," &c., ii. 111. Worked at Parma about 1246.—*Zani*:
Enciclop. Metod., x. 258.

GUNDULFUS. *Copyist.*

Saec. XI.

A Norman Bishop in 1077, at Rochester.

Wrote a part of a Bible, considered by the monks as one of the greatest ornaments of the Library.—*Merryweather: Bibliomania in the Middle Ages*, 60, 61.

GUNTARDUS. *Copyist.*

Saec. (?)

A Monk of St. Amand.

Wrote "Historia Egesippi." Now in the Public Library at Valenciennes, MS. 502. — *Delisle: Cabinet des MSS.*, i. 310; ii. 449.

GUNTBERT. *Copyist, &c.*

Saec. IX.

A Monk of St. Bertin, Flanders. A most excellent copyist.

Wrote, with his own hand, three Antiphonaries, and restored other books. He also wrote a Computus. He worked about the beginning of the ninth century.—*Collection des Cartulaires de la France (St. Bertin)*, Præfat. and 79, 80. Paris. 1841. 4°.—*Cahier: Bibliothèques*, 130.—*Dehaisnes: L'Art Chrétien en Flandre*, 34.

GUNTER, JEREMIAS. *Miniaturist.*

Saec. XVII.

Court Painter to the Emperor Matthias (1612–1617).

Executed, in 1612, one of the miniatures in the Album of the

Duke of Stettin and Pomerania, Philip II. (1606-1618). An account of this Album is given in *Messenger des Sciences Historiques de la Belgique*, 345. 1858.

GUTTA. *Copyist.*

Saec. XII.

Wrote a MS. which was illuminated by Sintram, a canon of Marbach in 1154.—*Wattenbach: Das Schriftwesen, &c.*, 304.

GUYOT D' ANGERS. *Copyist.*

Saec. XV.

Called also Guyot Daugerans. (Dangerans. ?)

One of the copyists employed by Philippe le Bon to make up the library which he founded for his own and his son's amusement and instruction. Among the works written by Guyot was "La Fleur de toutes les Ystoires, par Jehan Mansel de Hesdin, enrichi d'ymaiges, faict au Commandement de Philippe le Bon en 1430." Large folio. Vellum. And "L'Ystoire de Gérard de Nevers, et de la belle Euryane sa mie," with the note, "Escript par moy Guyot d'Angers par le comm^t de mon très redoubté Seign^r Philippe par la g^{ce} de Dieu duc de Bourgogne, de Brabant," &c. Folio. Vellum. And others.—*Peignot: Catalogue, &c.*, 15. He also wrote, in 1465, "Le Songe du Vieux pèlerin."—*Serna-Santander: Mémoire Historique sur la Bibliothèque dit de Bourgogne*, 14. Also: "Le Roman de la Violette;" perhaps the same as one above, since it begins thus: "Cy commence de Girart conté de Nevers, ou le Roman de la Violette." Folio. Vellum. 174 ff., with 55 miniatures.—*Barrois: Bibliothèque Prototypographique*, 324, No. 2,305. "Le Songe

du Vieux Pèlerin" now occupies MSS. Fr. 9,200 and 9,201 of the National Library, Paris.—*Delisle: Cabinet des MSS.*, i. 71. See HESDIN.

HAAT, MORISSES DE. *Copyist and Binder.* Saec. xv.

Is mentioned as exercising his profession at Bruges in 1456. "A Morisses de Haat, escriptvain de liures, à Bruges, qui deu lui estoit pour auoir *loyé*, en cuir de cherf et en parchemin deux liures de chant que MdS. auoit faict escrire audit lieu de Bruges, trois escus d'or."—*Laborde*, i. 466. — *Kirchhoff: Die Handschr.-händler des Mittelalters*, 128.

HADAMAR. *Copyist.* Saec. x.
A Priest of Rheinau.

Under Abbot Rupert wrote a codex of the Four Evangelists.—*Zapf: Monumenta Anecd. Hist. Illust.*, i. 306.

HADWIG. See GERDRUT.

HAHN, NICHOLAS. *Miniaturist, &c.* Saec. xiv.

Executed the miniature maps, carefully drawn, for a "Ptolemæi

Cosmographia" in Latin, which is curious as shewing the extent of geographical knowledge among the ancients: Africa is covered with towns, and seems to have been better known to them than to us. In the Este Library at Modena.—*Valery (Pasquin): Voyages Historiques, Littéraires, et Artistiques en Italie, &c., Liv. ix. ch. i.*

HAINCELIN, JEHAN. *Illuminator.*

Saec. xv.

Lived at Paris, and worked for Charles, Duke of Orleans, about 1448-50.—*Delisle: Cabinet des MSS., i. 113.* A "paintre" employed on books in 1403.—*Ibid., i. 50.*

HAINRICUS. *Copyist.*

Saec. xv.

Custos of the Convent of Udalrich and Afra, at Augsburg.

Wrote, in 1419, a Psalter.—*Braun: Notitia, iii. 97.*

HALBEGEWACHSEN, HEINRICH. *Illuminator, &c.*

Saec. xv.

Of Regensburg. Rector of the School at Gros-Schenk in Siebenbürgen.

Wrote and painted, in 1430, a Handsome Missal with richly-gilded initials.—*Wattenbach: Das Schriftwesen, &c., 403, from Teutsch, Gesch. d. Siebenb. Sachsen, i. 246.*

HALLER, CONRAD. *Copyist*. Saec. XVI.

Of Wyl. A Monk of St. Gallen.

Wrote under Abbot Francis for the Chapel of St. John, 1. A Missale Plenum.—*Haenel, Catal.*, 689, No. 355. 2. A Life of St. Notker, in 1552.—*Haenel, &c.*, 699, No. 590.

HAMER, HANS. *Illuminator*. Saec. XVI.

"Briefmaler" or painter of card patterns at Nuremberg. Born 1546.—*Nagler*, v. 531.

HAMMER, STEPHAN. *Miniaturist*. Saec. XVII.

A German.

Worked about 1630.—*Zani: Enciclop. Metod.*, x. 517.

HAMON, PIERRE. *Calligrapher*. Saec. XVI.

Wrote and published "Alphabet de l'Invention des Lettres en diverses Escritures." On 24 ff., in oblong 4°. Paris. 1561. In the Libri Collection, and sold in 1862.—*Sale Catalogue*, No. 107. Worked about or before 1569.—*Zani: Enciclop. Metod.*, x. 517.

HAMONICUS. *Copyist*. Saec. XIV.

Wrote the "Ethiques d'Aristote," translated by Nic. Oresme.

Large 4°. Vellum. 339 ff. in 2 columns. With initials. Now in National Library, Paris. No. 7,060. (Fontainebleau. 1,008.) On last fol., "Finito libro sit laus et gloria Xto. Nomen scriptoris Hamonicus plenus amoris."—*Paris : Les MSS. Fr. de la Bibl. du Roi*, iv. 41. Paris singularly imagines the common phrase "plenus amoris" to be his surname, and translates it *Pleindamour*.

HANICLE. *Copyist.*

Saec. xvii.

Executed the penmanship of a fine MS. containing "Horo-scope Astrologique des Rois de l'Europe vers la fin du XVII Siècle." Par Bardi Vilclaire. Now in the National Library, Paris. See DESMARETS.

HARDUINUS. *Copyist.*

Saec. ix. et x.

Priest of the Abbey of Fontenelle, in Normandy.

He is recorded to have written a number of books.—*Lannoius : De Scholis Celebrrioribus*, vi. 36.

HARLINDE. *Copyist and Illuminator.*

Saec. viii.

Or Harnilde, who, together with her sister Renilde, illuminated an Evangeliary, which was discovered by Martène in the Sacristy of the Church of Maes-Eyck.

These ladies were the daughters of Allard, Lord of Denain, and

were educated in the Convent of Valenciennes. — *Martène & Durand: Voyage de deux Benedictins.*—*Annales SS. Ordinis S. Bened.*, iii. 609. In 714 they left their native province to found a monastery on the banks of the Meuse among the meadows of Alden-Eyck and Maes-Eyck. They there consecrated their lives to the praise of God and the transcription of books, adorning them with precious pictures. There is a legend that "one evening, whilst they were illuminating the sacred text, a thick cloud suddenly overspread them, and a dæmon, appearing in the form of a spectre, put out the wax-lights by which they worked, when, O miracle, a breath from the heavenly Spirit relighted them!" This characteristic story shows the estimation in which the books of these writers were held at Maes-Eyck. The anonymous author of their lives—a writer of the ninth century—says their miniatures were so well preserved that the colours were still fresh and brilliant with gold and gems. And indeed these relics of the two sister-artists have been guarded with the most jealous care, and are still preserved. The Gospel-book or Evangeliary was exhibited at the Brussels Exhibition in 1880. It is curious to remember that the village of Maes-Eyck is the place where at the end of the fourteenth century the two brothers Van Eyck, the founders of Flemish painting, were born, and thus to connect their story with the art-traditions of the monastery, where probably they picked up their first lessons. The Maes-Eyck Evangeliary is a small folio, containing a great number of miniatures. The first leaf represents, as in many other similar books, a Roman colonnade, surmounted by a round arch, under which are placed smaller arches. Beneath are the heads of saints, dæmons, and strange monsters, while above the arches are scrolls and fanciful birds. The space between the columns is occupied by cyphers which indicate the chapters. One of the most curious of the illuminations is that of the Apostle John—who is seated on a seat such as we see in Carolingian MSS.—of carved wood with a high back. On his left knee is a book, in which he is writing with a *calamus*. The head of the saint wears an air of nobility, sweetness, and sanctity, which recalls the paintings of the catacombs, and the Byzantine work of the first period. Of course, the drawing is very defective, the action unnatural, and the draperies heavy, and having large parallel folds. The frame-borders are exactly those of contemporary MSS. in France. The prevailing colours are blue, green, and red, and these together with the gold have kept their brilliancy, notwith-

standing the eleven centuries that have elapsed since they were laid on.—*Deshaismes*: in *Messenger des Sciences Historiques*, 1-5, 1858.—*Smet*, in *Bulletin du Bibliophile Belge*, v. 394. No doubt the origins of the art of this venerable MS. are to be found in the Irish and Lindisfarne Gospels, but modified and combined with the more polished ideas of design and colour of the Roman and Early Christian art introduced into France by Charlemagne. That classic influences should have reached so remote a spot as Maes-Eyck is a fact too remarkable to pass by unnoticed, especially when we find that contemporary and even neighbouring monasteries do not seem to have known of its existence. For a sketch from this Maes-Eyck Evangeliary showing the character of its illumination, see *Messenger des Sciences*, &c., 110. 1858.—*Deshaismes*: *L'Art Chrétien en Flandre*, 34. Douay. 1860. 8°.

HÄRTELI, KASPAR. *Illuminator*.
Of Lindau.

Saec. XVI.

Illuminated with initials, ornaments, and miniatures, a Book of Introits, Sequences, &c., with musical notation, for Abbot Diethelm of St. Gallen. Largest Folio. 400 ff. The work is of a late German type, clever but not good, and showing great facility, but of a mediocre kind. The ornamental borders, &c., are chiefly noticeable as containing birds, quadrupeds, and human figures, in many cases engaged in playing on musical instruments, of which there is a great variety. The chief miniatures are 1. Jonah cast into the sea, and thrown up on the shore by the sea-monster (137 × 272) mm. 2. The Resurrection; three Maries coming to the tomb (152 × 272). 3. The journey to and supper at Emmaus (97 × 272). On the wall behind the figure of Christ is the date 1562, and in the vaulting of the alcove, Härteli's cypher or monogram. 4. Elijah taken up to Heaven: in the foreground Elijah striking with his folded mantle the waters of Jordan, and behind the bears devouring the children that mocked Elisha. The painter's cypher is here repeated on a rock (187 × 245). 5. The Ascension (195 × 245).

6. Israelites gathering manna (184 × 258). 7. The Last Supper (184 × 258). 8. Scenes from the Life of St. Gall, in a circular medallion within a square frame: the angles occupied with armorials. On the border of the medallion is the legend: "HEC REQVIES MEA IN SECVLVM SECVLI: HIC HABITABO QVONIAM ELEGI EAM." Ps. 131. "DÑE IHV XPE NE DESPICIAS DESIDERIŪ MEŪ SED IN HONORE SĀTE GENITRICIS TVE," &c., 1562 (290 × 290). 9. Another medallion, within square frame, containing a scene from the Life of St. Othmar, Abbot of St. Gallen, *i.e.*, the translation of his body from Stein to St. Gallen. All these miniatures are in the ordinary late German style, heavy and affected. The book was written and notated by Bro. Henry Keller of Rappersweil, organist of the abbey in 1562. I made a close examination of this MS. in 1885 for the Catalogue published by Mr. Quaritch.—See *Weale: Descr. Catal. of Rare MSS.*, &c., 153, in the Historical Music Loan Exhibition, London, 1885.

HARTMUT. *Calligrapher.*

Saec. IX.

Decanus and then Abbot of St. Gallen.

Executed, under Abbot Grimald, the MS. No. 81. Now in the Library at St. Gallen. He was educated at Fulda.—*Rahn: Das Psalterium Aureum v. St. Gallen*, 13.

HARTUNGE, MATTHIAS. *Copyist.*

Saec. XVI.

Benedictine of St. Stephen's, of Würzburg.

Wrote, about 1581, a Psalter, now in the Public Library at Nuremberg.—*Jansen: Origine de la Gravure*, ii. 27.—*Breitkopf: Über d. Gebrauch der Spiel-Karten*, ii. 31.—*Cahier: Bibliothèques*, 141.

HASSEL, WILLIAM. *Miniaturist.* Saec. xvii.

"Known only to the industry of Mr. Virtue." Painted portraits in miniature about 1685. Among them an oval of Mr. Hughes, author of the "Siege of Damascus."—*Walpole: Anecd. of Painting in England*, iii. 121.

HÄTZLERIN, CLARA. *Copyist.* Saec. xv.
Of Augsburg.

Mentioned as a well-known professional transcriber of books, from 1452 to 1476.—*Wattenbach: Das Schriftwesen*, &c., 408.

HAULROY, RICQUIER. *Miniaturist, &c.* Saec. xv.
A Native of Amiens.

Excelled in every branch of art. In 1479 he painted a "Histoire aux Vingnettes" in a MS. on vellum, which the mayor and corporation (échevins) of Amiens had ordered for the city. In 1494 he enriched with portraits the gables of the bell-tower of the ancient gate of Montre-Ecu. In 1496 he painted on wood 76 escutcheons with the Royal arms of France as ordered by the corporation: and he was employed in the funeral service at the Cathedral in memory of Charles VIII.—*Dusevel: Recherches Historiques sur les Ouvrages exécutés dans la Ville d'Amiens . . . pendant les XIV., XV., et XVI. Siècles*, 25.

HEER, JOH. *Calligrapher.* Saec. xvi.

There is a thin volume containing examples of his work in the British Museum, Add. MS. 20,748. The specimens are in various hands, with flourished German Gothic capitals.

HEIL, LEONARD VAN. *Miniaturist.* Saec. xvii.
Born at Brussels 1603.

Excelled in flowers and insects, which he drew from nature, with the utmost precision and the most exquisite finish.—*Hobbes : Picture Collector's Manual*, i. 195.

HEINKERCKE, HENNEQUIN DE. *Copyist.* Saec. xv.
Mentioned under 1419 in *Laborde : Ducs de Bourgogne*, i. pt. ii. 528.

HELDRICUS. *Illuminator.* Saec. x. et xi.
A Monk of St. Germain-des-Près.

Illuminated a copy of the Exposition of Haimon on Ezekiel, at the beginning of which he is represented kneeling before St. Germain, with some verses below, of which these are a specimen : "Hoc pater Heldricus quod pinxerat ipse volumen Summo pontificum Germano rite dicavit." Now MS. Lat. 12,302, National Library, Paris. A facsimile of this page has been given by Bastard.—*Delisle : Cabinet des MSS.*, ii. 40.

HEMART, JEAN. *Copyist.* Saec. xv.
"Dwelling at Blois."

Wrote, in 1470, "ung livre en parchemin parlant de l'épistre de Christine de Pizan" for Marie de Clèves, widow of Charles, Duke of Orleans.—*Laborde*, iii. 417 ; No. 7,120.—*Delisle*, i. 120.

HEMERCHEN. See KEMPEN.

HEMMELINK. *See* MEMLING.

HEMSEN, CATHARINE. *See* SANDERS.

Saec. XVI.

HENRICIS, LUDOVICUS DE. *Calligrapher.* Saec. XVI.

Published at Rome, about 1523, a thin Folio treatise on Calligraphy, now extremely rare, with the title: "Ludovicus de Henricis Vicentinus Romæ, Scribebat." It consisted of plates of letters, some with crossed lines and circles, to indicate the plan of formation. The alphabets of Gothic letters are beautifully formed; and, in the finished examples, handsomely decorated.—*L'Art pour Tous*, i, 40, 65.

HENRICUS (1). *Copyist.*

Saec. XII.

Wrote, in 1133, a Missal, now MS. Lat., No. 12,055, National Library, Paris. It is described by Delisle. On fol. 164 v., the copyist, or perhaps the donor, is represented kneeling at the feet of St. Margaret. On a band-roll is this inscription: "Fac precor Henricum Christo pia martir, amicum."—*Delisle: Cabinet des MSS.*, iii. 287.

HENRICUS (2). *Copyist.*

Saec. XV.

A Monk of St. Martin's at Cöln.

Wrote, about 1490, a Missal.—*Ziegelbauer: Historia Rei Litterariæ Ordinis S. Bened.*, i. 510.

HENRIS. }
HENRY. } *Illuminator.*

Saec. XIII.

Illuminated, in 1285, a MS. containing various works: a Calendar, Computus, Legends of the Saints, the Bestiary of Richard de Furnival, &c. Small folio. Vellum. 245 ff. 2 cols.

Now MS. fr. 7,019⁸ (412, *Delisle*) in the National Library, Paris. It is a very beautiful MS., and once belonged to the library of Jacques d'Armagnac, the unfortunate Duc de Nemours, who fell under the displeasure of Louis XI. With the arms of Bourbon-Armagnac. On the last fol.: "Ceste legende doree est au duc de Nemours. Conte de la Marche. Jacques. Pour Carlat." The copyist seems to have been called Bonaventura, and the illuminator Henry; for, on fol. 227 v., are these lines: "Icist liures ici finist. Bone aventure ait qui l'escrit. Henris ot non l'enlumineur. Dex le gardie de desonneur. Si fu fet lan m.cc.liii^{xx} et v." —*Paris: Les MSS., &c.*, iv. 15.—*Wattenbach*, 306, from *L'Annuaire des Antiquaires de France*, 170. 1853.—*Delisle: Cabinet des MSS.*, iii. 301; iv. plate xlii. 5.

HENRY. *Illuminator and Copyist.*

Saec. XII.

Monk of Hyde Abbey, Winchester.

Wrote and illuminated, and bound, into one volume, a Terence, Boethius, Suetonius, and Claudian. This he afterwards exchanged with the prior of the neighbouring convent for four Missals, a "Legend of St. Christopher," and St. Gregory's "Pastoral Care." The making of the brazen bosses of the covers is specially mentioned by the record: "Suis manibus apices literarum artificiose pinxit et illuminavit, necnon æreos umbones in tegminibus appinxit." —MS. Registr. Priorat. S. Swithin, Winton., &c., quoted in *Warton: Hist. of English Poetry*, i. cxiv., dissert. ii.

HERAULT, ANTONIA. *Miniaturist.*

Saec. XVII.

One of the cleverest artists of her time, and specially successful in copying in miniature the works of the great masters. Thus she copied for the king Lebrun's "Family of Darius before Alexander," &c. She became the wife of the engraver, Chateau, and died at Paris in 1695. Though the fact is not stated, she was probably the daughter of Antoine Herault, landscape-painter of Paris.—*Nagler: Künstlerlexicon*, vi. 115. See CHASTEL-HERAULT.

HERIBACH, JOH. FRID. *Illuminator.* Saec. xvii.

Official illuminator to Pope Innocent XI. (1676-1689).—*Wyatt: Hist. of Illuminating*, 47. His signature occurs on a Miniature belonging to the Abate Celotti—"Joann. frid. Heribach. August. Pinx. 1685." Sold at Christie's, May 26th, 1825.—*Celotti: Sale Catalogue*, 30, No. 96.

HERIBERT. *Copyist, &c.* Saec. x.

Executed, at Reichenau, the "Evangeliarium" of Archbishop Egbert of Trèves (977-993), now in the public library of that city.—*Woltmann: Gesch. de Malerei*, i. 250.

HERIVEUS. *Copyist.* Saec. x. et xi.

Monk of St. Bertin.

Wrote, in his monastery, between 989 and 1008, the very fine MS.—one of the noblest copies of the Latin Psalter ever written—now preserved in the Public Library at Boulogne. It was written under Abbot Odbert, and possesses many Saxon peculiarities, being in some respects a copy of the Cotton Psalter in the British Museum, Tib. c. vi. From a special charter of this celebrated convent it is known that various fine MSS. were executed there about 1003, under Odbert; and we find the fact recorded in the MS. before us in an acrostic written on the back of the first folio—the first letters of the lines forming the words:

"Heriveus scripsit me Scō Bertino."

We further learn that Odbert illuminated the volume, and Dolinus

supplied the gloss.—*Cahier: Bibliothèques*, 132.—*Westwood: Anglo-Saxon and Irish MSS., &c.*, Pl. 38, 104-7.—*Woltmann: Gesch. der Malerei*, i. 270.

HERLIN, JEAN. }
HERLIN, PIERRE. } *Copyists.* Saec. xv.

Both employed by Jeanne de Laval (1456-1459). — *Delisle: Cabinet des MSS.*, iii. 338.

HERLIN, ROBERT DU. *Copyist.* Saec. xv.
A Native of Tours.

In 1492 he executed for Charles VIII. a Book of Hours, thus described by M. Barbet de Jouy: "Heures de la Croix de Jésus Christ, faites à Tours en 1492, par Robert du Herlin." MS. on vellum in French octodissyllabic verse. H 0240. L 0150. Formerly belonged to Charles VIII. and Louis XII. The MS. is composed of eight folios of text and two fly-leaves. Several initial letters are painted in gold on grounds of blue, red, or brown. The front of the first folio is the only one ornamented with a border consisting of flowers and "rincaux" on gold. On the lower margin are traced in bold letters the device and signature of Charles VIII.: "PLUS QU'AUTRE. CHARLES." The title is thus: "Cy commence les Heures de la Croix en françois;" then:—

"Jhesus qui es la sapience
De Dieu le père glorieux
Vérité en divine essence
Dieu puissant homme gracieux," &c.

to 292 lines, ending on fol. 8. Below which is the note: "V. T. HUMBLE, SERVITEUR, ROBERT DUHERLIN. FAIT A TOURS, 1492." In the year 1492, a dauphin son of Charles and Anne of Brittany was born at the Château of Mont-ils-lez-Tours: he was baptised

with the names of Charles Orlando. He died at about three years of age at Amboise. On the back of fol. 8 in these Hours is this Rondeau :

“O glorieuse vierge benigne
Mère de Jhesus fleur de noblesse
Garde le Roy et la Royne
Et monsieur le Daulphin
En paix en joye et en liesse
Et en ta grace sans fin.

Amen. Pater Noster. Ave Maria.”

These Hours still keep their original binding, stamped with dolphins, pelicans, and eagles. On the vellum inside the cover are the words, “Ce liure est au Roy Loys XII.” The MS. formed part of the Royal Library.—*Barbet de Jouy: Notice des Antiquités, &c., composant le Musée des Souverains*, 75. Paris. 1866. 12°.—*Grandmaison: Documents inédits pour servir à l'Histoire des Arts en Touraine*, 41.

HERMANNUS. }
HEERMANN. }

Illuminator, &c.

Saec. XI.

A Fleming. Bishop of Salisbury. Died 1076.

A contemporary says of him : “Hic ecclesiā novam apud Saresberiam ædificavit, etc. ; ita ut ipse Episcopus libros scribere illuminare et ligare non fastidiret.”—*Dugdale: Monasticum Anglicanum*, iii. 375 (*English translation*), 339. [1718.]

HERMANS, CECILIA. *Illuminator, &c.*

Saec. XVI.

An Augustinian Nun of St. Sauveur au Mont Thabor, near Malines.

Wrote, in 1507, a “Breviarium Romanum,” with rubricated

(blue and red) initials and poor miniatures. Now in the Royal Library at the Hague. "No. 57 est un Breviarium Romanum du XV^e siècle. Comme miniatures, il est beaucoup moins précieux que quelques uns des MSS., dont nous avons parlé, car, s'il offre beaucoup de lettres rubriquées en rouge et en bleu, il ne contient qu'un seul encadrement; mais il offre quelque importance par la note suivante qu'on lit au fol. 405, en lettres rouges: 'Iste liber est finitus altera annunciationis beatissime Virginis Marie, anno domini XV^o et VII., et scripsit soror Cecilia Hermans. Oretis pro ea, propter amorem dei. Ave Maria.'"—*Jubinal: Lettres à M. le Comte de Salvandy, &c.*, 11. She also executed, in 1512, the borders of flowers, insects, birds, &c., of a Book of Hours. Vellum. 12°. Now in the Royal Library at Brussels. Exhibited in 1880.—*Catal. de l'Exposit. Nationale*, MS. 134. Bruxelles. 1880.

HERMONIMUS, GEORGE. *Copyist.*
A Greek.

Saec. xv.

In the time of Louis XI. David Chambellan of Bourges caused to be copied a Psalter and Gospels in Greek. At end of Psalter: "Hoc psalterium grecum feci scribi Parisiis antequam duxissem uxorem, per quemdam Georgium Hermonimum, natione grecum, et magnam illis diebus dabam operam litteris grecis, anno viz. Domini millesimo CCCCLXXVIII. David Chambellan." On both volumes are the arms of the family *parties d'or et d'az., à la bande de gu, chargée d'un besan d'or.*—*L. Delisle: Cabinet des MSS.*, ii. 35, 142.

HERNANDEZ, FRANCISCO. *Illuminator.*
Of Segovia.

Saec. xvi.

One of the illuminators of the Choir-books of San Lorenzo in
VOL. II. O

the Escorial, under Philip II. Wrote and illuminated the Choir-books with neatness and accuracy, so that when in 1578 Hernandez fell sick, the King ordered an addition of 50 ducats to his salary. — *Bermudez : Diccionario*, ii. 260.

HERNLEIN. *Copyist*.

Saec. XVI.

Monk of St. Udalric and Afra at Augsburg.

Wrote, in 1576, "*Cantica ecclesiastica*," &c. With miniatures. Now in the Public Library at Augsburg. — *Metzger : Geschichte der Kreis und Bibliothek zu Augsburg*, 64.

HERPE, JEROME VAN. *Illuminator*.

Saec. XV.

Was admitted into the Corporation of Painters at Ghent in 1463. — *Hobbes : The Picture Collector's Manual*, i. 197.

HERRAD VON LANDSPERG. *Illuminator and Copyist*.

Saec. XII.

Abbess of Hohenburg or St. Odilia's in Alsace.

Compiled and executed, with the assistance of her nuns, the celebrated illuminated MS., destroyed during the last siege of Strassburg, called the "*Hortus deliciarum*," a MS. cyclopædia of all the subjects taught in the convent. A very interesting account of this remarkable volume was published at Stuttgart in 1818 by Engelhardt, together with an atlas of twelve plates of engravings. A few finished drawings were also executed from it for the great work of Count Bastard, and a few others exist in various collections. But one of the fullest essays on the subject of the con-

vent and the "Hortus," is given in the *Utrecht Gildeboek*, vol. i., 1887. From these and other sources we learn that the MS. began thus: "Incipit Ortus deliciarum, in quo collectis floribus Scripturarum assidue jucundetur turmula adolescentularum," and gather a lengthy "Rhythmus," given in full by Migne, in praise of the abbess and her book: "Salve cohors virginum . Hohenburgensium . Albens quasi lilium . Amans Dei filium . Herrat devotissima . Tua fidelissima . Mater et ancillula . Cantat tibi cantica," and so on through twenty more quatrains down to "Si hic liber utilis . Tibi delectabilis . Non cesses revolvere . Hunc in tuo pectore." Herrad von Landsperg appears to have begun the enormous compilation about the year 1159, several years before the death of her friend Relinde, the preceding abbess. A portion of it was completed in 1175, according to a Register of the Carthusian monastery of Molsheim, which ends in 1180. The contents were truly encyclopedic. In point of history it began with the Creation, and, following her contemporary, Peter Comestor, and the custom of mediæval books, swept across the entire field of human learning. But whatever it might be in point of science, it was unquestionably important with regard to art. In the miniatures of this MS. Gruyer detects the indications of a decadence from a finer period, but also the awakening of a new art-spirit—the first traces of the striving after a fresh development. There is vigour, humour, freshness. "They suggest," says Gérard—*Les Artistes d'Alsace pendant le Moyen Age*—"une école indigène pleine d'une sève vigoureuse, qui continuait les célèbres traditions des artistes carolingiens, et n'empruntait aux byzantins que leurs procédés techniques." When Herrad composed her book, Gothic art had just begun to awaken. The stiff, meagre, hard type of Byzantine art was giving place to the free study of the outer world, while the fantastic forms of the Carolingian period were being replaced by the actual contours, as yet awkwardly and ungracefully depicted, of Nature herself. Such is the character given of the "Hortus deliciarum." The number of miniatures was 636, containing some 9,000 figures, mainly intended as allegorical illustrations of the text. One of the most noted of these figures is that of "Superbia," represented as a female in rich attire and flowing drapery, seated on horseback, on a lion-skin, and poising a lance. The grace and vigour of this figure are remarkable. It is given by Engelhardt, and also by Woltmann. Philosophy was represented wearing a garland betokening the seven liberal arts, while the text treated of the subject as given in Martianus Capella. As the symbol of Temp-

tation came the picture of Ulysses and the Syrens. The sun and moon appeared in the antique manner as deities in their chariots. The costumes, life, and manners of the age were illustrated in scenes of war and feasting. It is said that in the same library with this precious MS. was a complete copy of it kept for the inspection of ordinary visitors, and that this also perished in the lamentable fire of 1870. Hence as an entire work the "*Hortus Deliciarum*," or "*Lust-garten*," of Herrad von Landsperg, is irretrievably lost.—*Engelhardt: Herrad von Landsperg . . . und ihr Werk*, &c. Stuttgart. 1818. 8°.—*Woltmann: Geschichte der Malerei*, i. 274 (English translation, i. 287).—*Schaepman: Herrad van Landsperg en haar Hortus Deliciarum*, in *Het Gildeboek*, i. Utrecht. 1877.—*Schir: Le Guide du Pèlerin au Mont Sainte-Odile*, 25, Colmar. 1864. 12°.—*Biblioth. de l'Ecole des Chartes*, i. 239, 261. Paris, 1839. 8°.—*Migne: Patrologiæ Coursus Completus* t. cxciv. 1539.—*Gruyer: Raphael et l'Antiquité, Introd.*

HERRANNT, THOMAS. *Copyist.*

Saec. xv.

Wrote, in 1466, "*Omeliæ beati Augustini Episcopi, super Johannem Evangelistam*," and "*De Consensu Evangelistarum*" in one volume. Folio. Vellum. 257 ff. in 2 cols. The writing is a French bâtarde with contractions. On fol. 257, in red, "*Expliciunt quatuor libri aurelij Augustini episcopi de consensu euangeliorū, scripti p me Thomā Herrannt de praitensee anno anī M^occcc^o66^o*" (*sic*). Now in British Museum, Add. MS. 18,313.

HERRERA, FRANCISCO DE. *Miniaturist, &c.* Saec. xvii. Of Seville. Born 1622. Died 1685. Called "*El Mozo*," or "*the younger*."

Is said to have executed for Philip IV. of Spain, in 1637, a

volume splendidly illuminated, formerly in the Hafod Library. *Shaw : Handbook of the Art of Illuminating*, 47.—*Dibdin : Bibliographical Decameron*, i. cxvii.-cxviii., note. Either the date is wrong, or it must have been the elder Herrera who painted it. Does it still exist, or was it destroyed in the fire at Hafod?

HERTRICH, ANDREAS. *Copyist.*

Saec. xv.

Wrote, in 1471 : 1. a "Breviarium," formerly at Langheim, now in the Royal Library, Bamberg. 2. a "Breviarium," in 1498. From Langheim. In same Library.—*Jaek : Beschreibung, &c.*, 46.

HERVI GUILLAVME. *Copyist.*

Saec. xiv.

In all probability was the writer of the 4th part of the "Miroir Historial," which was executed for Louis Duc d'Orleans in 1395-6. Volumes I., II., and IV. of this copy are now preserved in the National Library, Paris (Fds. fr. 312, 313, 314). The first contains 354 leaves, and 183 miniatures in *grisaille*, and consists of Books I.-VIII. Half of the first page is occupied by a picture of the visit made by St. Louis to Vincent de Beauvais. At foot are the arms of Orleans accompanied by two wolves. Part of fol. 288 v. has been reproduced in heliograph for the "Palæographic Album" of the Society of the "Ecole des Chartes." The second contains 392 leaves, 292 miniatures, and extends over Books IX.-XVI. At foot of p. 1 are the arms of the Duc d'Orleans accompanied by two lions similar to those in the MSS. of Charles V. On the same page, in a miniature containing two compartments, we see to the left Vincent de Beauvais and the

King St. Louis ; to the right Jean du Vignay, the translator, and the Queen Jeanne de Bourgogne. A reproduction is given of this miniature in M. Delisle's reprint of his article from the *Gazette Archéologique*: "Exemplaires Royaux et Princiers du Miroir Historial." Paris. 1886. The third volume has 437 leaves and 75 miniatures. At the end is the note: "Cy fine le quart volume du Mirouer historial translate du latin en françois par frere Jehan du Vignay de lostel Saint Jaque de Haut pas. Guillavme Hervi." The arms of Orleans accompanied by two human-headed lions occur at the foot of the first leaf of the text (fol. 5).—*Delisle: Exemplaires Royaux, &c.*, 16.

HERWORDUS. *Illuminator.*

Saec. XIV.

Illuminated, in 1341, a part of a Latin Bible. Now in the Imperial Library at Vienna.—*Denis: Codd. Theolog. &c. Bibl. Vindobon.*, i. 50, cod. xxvi.

HESDIN, JAQUEMART DE. *Illuminator.*

Saec. XIV. et XV.

The little town of Hesdin, which stood, until demolished by the Emperor Charles V., on the river Canche in Artois, about twenty English miles from its mouth, is a rather noted spot in the history of mediæval books. In the fourteenth and fifteenth centuries it formed part of the dominions of the Dukes of Burgundy, and afterwards of the Spanish Netherlands. The researches of various writers have discovered that two or three copyists of the highest rank, several miniaturists or illuminators, and at least two translators of repute, belonged originally to this place. Thus before speaking of the distinguished "enlumineur" whose name

begins this notice, we may mention, as earliest in the list, Simon de Hesdin, translator of the former portion of the great "Valerius Maximus," first executed for Charles V. of France, father of John, Duke of Berry.—*Barrois: Bibliothèque Prototypographique*, 91. It begins thus: "Cy commence la translation de Valere le Grant, faite et compilee par frere Simon de Hesdin, de l'ordre de Saint Jehan de Jerusalem, docteur en theologie a Paris, a la requeste du tres hault et tres puissant prince Charles le Quint roi de France." The translation was begun in the very year, 1375, in which Raoul de Praelles finished that of the "Cit  de Dieu" of St. Augustine. Simon seems to allude to it in his dedication as being *too diffuse* for the then present taste. And he goes on to say how terse and precise the reader will find his own translation of Valerius. It needs but a glance to comprehend his idea of precision. We should call his *terse* translation a rambling paraphrase. Still it is very entertaining, as Simon brings to bear upon his author a blaze of medi val light from such authors as Isidorus and Vincentius, and incidentally suggests sources from which Milton and other writers of the seventeenth century adorn their writings. A copy of "Valerius" in the British Museum (Harl. MS. 4,374) contains an elaborate miniature to each book, and among the rest of the memorable act of Aemilius Lepidus, ancestor of the Triumvir, who, when a boy of fifteen, followed his father to the wars, and by his courage in attacking an enemy saved the life of a fellow-citizen, an event commemorated by the Triumvir in a medal. Another worthy of Hesdin was the indefatigable compiler of the great historical Encyclop dia called "La Fleur des Histoires," once a very favourite book indeed. It was diligently composed by Jehan Mansel out of all available authors known to him, with the most unbiassed impartiality. The Oriental romance of Arrian is interwoven with the crude inventions of Dictys Cretensis, the stories of Livy, and the anecdotes of Valerius; and the story runs along through the more veracious details of Sallust and the less veracious incidents of Brut and the British kings, down to the closing events of the Lower Empire. As Mansel begins from Adam and the Creation, it will be seen that his range, if not critical, is comprehensive. It was the great Garden of History out of which our Chaucerian ancestors gathered their information concerning *their* ancestors, and which furnished our early poets with their facts. The next native of Hesdin in our list is the copyist, Jehan Paradis (*see* PARADIS), employed almost

exclusively by Louis of Bruges; and whose beautiful copy of the "Chronique de Jehan de Courcy," written for that magnificent patron, is now in the National Library, Paris. Next we recognise a better known copyist and translator in David Aubert (*see* AUBERT), whom we meet with constantly in the employment of the Court of Burgundy under Philip the Good, Charles, and Marie. Lastly, we come to the illuminator, Jaquemart de Hesdin, of whom our authorities tell us that he was in the service of the Duke of Berry. Two of his colleagues were Andrieu Beauneveu, and Pol de Limburg.—*Delisle: Cabinet des MSS.*, i. 62. He entered the duke's service in 1384, as is shown from an account given in "Mélanges de Clairambault," xvi. 502: "a Jaquemart de Esdin peintre . . ." He seems to have followed the same style and manner of painting as Beauneveu, so that it is difficult to distinguish one from the other. Delisle, however, has no hesitation in assigning the twenty-four large miniatures at the beginning of MS. 13,091 in the National Library, Paris, to Beauneveu. Hennin is of opinion that the first miniatures in the MS. are Italian, and of more than ordinary skill.—*Hennin: Monuments, &c.*, v. 174. It is certain that Jaquemart worked on the "tres riche heures du duc de Berry," No. 919, Fds. lat., which M. Ferd. Denis attributes by mistake to Beauneveu. The Berry inventory of this year, 1413 (art. 99), says positively that these Heures were "tres notablement enluminees et histories de grans histoires de la main de Jaquemart de Hedin, et autres ouriers de monseigneur." The miniatures referred to have since been abstracted. It is remarkable how Waagen and Madden, and even Father Cahier, have blundered over the name of this artist, calling him Jaquevart, and making another person out of his birthplace, whom they call Hodin. Delisle thinks it possible that the fine Madonna catalogued under No. 11,061 in the Royal Library, Brussels, may be one of Jaquemart's miniatures, as although the MS. to which it belongs is called the "Heures de Wenceslas" (Duke of Brabant), the emblems and ornaments are unquestionably like those of the Great Hours of the Duke of Berry, and this may therefore be the very MS. referred to as executed by Jaquemart.—*Marchal: Catalogue des MSS. de la Biblioth. de Bourgogne*, i. lxxxix.—*Laborde: Essai d'un Catal. d'Artistes, &c.*, 47.—*Id.*: *Ducs de Bourgogne, &c.*, 559.—*Waagen: Künstler, &c.*, in *Paris*, iii. 339.—*Reiffenberg: in Bulletin du Bibliophile*, vi. 177.—*Delisle: Mélanges de Paléographie et de Bibliographie*, 302, 303.—*Cahier: Bibliothèques*, 199.—*Universal Palæography (Madden's Translation)*, ii. 546, note.

HESSCHEN, J. v. *Copyist.*

Saec. xv.

Mentioned among the "Hand-Verlichters," &c., of Bruges.—
Weale: Beffroi, iv. 278, 336.

HESSCHEN, LIVIN. *Copyist.*

Saec. xv.

Named among the above.—*Weale: Beffroi*, iv. 328.

HEUDE, SIRE. *Illuminator.*

Saec. XIII.

Given under 1292, in Paris. *See* BERNAR.

HEYNDRIEX, MELCHIE. *Copyist.*

Saec. XVI.

Prioress of Notre Dame de Sion at Bruges.

Wrote a Book of Prayers preparatory to Mass for her Convent.
—*Beffroi*, iv.

HIERONYMUS. *Copyist.*

Saec. VIII.

A Priest.

Wrote a Life of Paul the Hermit. Now in the Library of Corpus

Christi, Cambridge (G 2).—*Astle: Origin and Progress of Writing*, 102, 103, pl. xvii. The MS. formerly belonged to St. Augustine's Monastery at Canterbury. It is of a Carolingian character, partly Byzantine partly Romanesque, and considered by Astle a good typical MS. of its kind and period. He gives a facsimile of the words, "Hieronimus presbiter, natus a patre Eusebio, hunc librum scripsit in Bethleem in loco videlicet militum qui vocatur lito-strotos : terminus ait."—*Id.*, 103.

HIERONYMUS (DE CRESPANO). *Copyist.* **Saec. xv.**

Wrote, in 1460, "Val. Catulli Carmina." Vellum. 8°.—*Morelli: Biblioth....Pinelii Veneti*, iii. 359, No. 7,936.

HIESSE, NICOLAS. *Illuminator.* **Saec. xvi.**

One of the artists employed by Cardinal George of Amboise on the great Breviary written by Pierre de la Poterne and others.—*Delisle: Cabinet des MSS.*, i. 249.—*Déville: Comptes de la Construction du Chateau de Gaillon*, 442.

HILDEBRANT, JEAN. *Illuminator.* **Saec. xvi.**

Died Dec. 19, 1522.

In the obituary of the Convent of Frères Mineurs, at Bruges. "Obitus devoti fratris Joh^{is} Hildebrant layci scriptoris peritissⁱ qui post multos labores hilariss^e assumptos in descript^e librorum chori, post multa obsequia hac communitate exhibita in hoc conventu nostro felicem animam Dom^o reddidit dignus omni commendatione." He was a practised miniaturist.

HILLA. *Illuminator.* **Saec. xiv.**

Named together with her husband in the list of old Cölnish painters, &c., under 1301, thus: "Johannes illuminator et Hilla uxor ejus."—*Wattenbach: Das Schriftwesen, &c.*, 305.—*Merlo: Die Meister der Alt Költnische Malerschule*, 186-190.

HILLIARD, NICHOLAS. *Miniaturist.* Saec. XVI.

Born at Exeter in 1547. Died in 1619.

Was brought up as a goldsmith, but even in his youth attached himself to miniature. His pencil was uncommonly neat and diligent, and he was especially skilful in dress and draperies. Dr. Donne, in his poem, "The Storm," says :

"And hand or eye

By Hilliard drawn is worth a history

By a worse painter made."

He painted many distinguished people, especially ladies—among them Mary, Queen of Scots. James I. gave him the title of Royal Enamel Painter, and Embosser of his gold medals. The number of his miniatures and medals is extraordinarily great, and his work shows a close study of Holbein ; but he never reached Holbein in colour. He often painted Queen Elizabeth—and her full-length figure seated on the throne is considered his masterpiece. This picture was in the Collection of Charles I. In technic, Hilliard painted like the old illuminators in body colour, with a liberal use of gold. He had a son, also a miniature painter.—*Nagler: Künstlerlexicon*, vi. 182.—*Redgrave: Hobbes*.

HIRSBEC, THEODERIC DE. *Copyist.* Saec. XIV.

Wrote, in 1330, a copy of the "Letters of St. Bernard." Small Folio. Vellum. Formerly belonging to Notre Dame de Laon, but of Italian origin. With one illuminated initial and border. The initial *S* contains a figure, doubtless intended to represent St. Bernard, but it is no longer, as might be expected from the date, a flat mediæval illumination, but a true miniature in gouache, with lights, shades, and half-tints. This shows that, wherever executed, painting had already begun to influence the art of the illuminator. Probably the work is Italian, though the copyist, whatever the painter might be, is a Pole. But this is of little moment, for many German and Slavonian monks are found in Italian convents: or the MS. might have passed after the completion of the writing into the hands of an Italian illuminator. There is an ecclesiastical armorial at foot of the page: *per pale*:

1. Fessy of seven *or* and *gu.* 2. *Quarterly*: *sa*, a cross *gu*; and *or*, a pot *sa*; the whole surmounted by a cardinal's hat. At the end is this note: "Expliciunt epistole sancti Bernardi, scripte per Theodoricum Radulphi de Hirsbec de Polonia, quas complevit infra festum Ascensionis dominice et hoc anno Domini mccccxxx.; quas pro se scribi fecit et mandavit reverend^{us} in Christo pater dominus Raymundus de Fargis, divina providentia Sancte Marie Nove dyaconus cardinalis. Deo gratias, ex quo omnia, per quem omnia, in quo omnia. Ipsi gloria in secula seculorum. Amen." Now in the Public Library of Laon.—*Fleury*: *Les MSS. à Miniatures de la Bibl. de Laon*, ii. 69.

HIRSCH, JAKOB. *Miniaturist.*
Of Knin in Bohemia.

Saec. xv. ?

According to Dlabacz, "Böhms Künstlerlexicon," i. 633, executed a handsome Antiphonal or Hymnal on vellum, with arms and other ornaments. Dlabacz considers this a great discovery for Bohemian art, but does not fix his date.—*Nagler*: *Künstlerlexicon*, vi. 192.—*Dlabacz*: *Künstlerlexicon für Böhmen*, i. 633.

HODICO. }
HODIK. } *Copyist and Illuminator.*

Saec. xiv.

A noted illuminator, who executed a beautiful Pontificale, in 1376, for Albert von Sternberg, Archbishop of Magdeburg and Bishop of Leutomischl, formerly in the Convent Library of Bruck, near Znaim in Moravia, afterwards in that of Strähow. It contains forty-two miniatures in the initials, and many armorials, and this note: "Anno Domini Millesimo trecentesimo septuagesimo sexto Reverendus in Christo Pater, Dominus Albertus de Sternberg quintus Episcopus Luthomislensis, olim xxx. Archiepiscopus Magdeburgensis Pontificatus sui anno xx ad honorem Dei Omnipotentis et intemerate matris eius Virginis Marie hunc librum Pontificalem

per me Hodiconem conscribi mandavit."—*Dlabacz*: (who gives a list of the miniatures) *Allgemeines Historisches Künstlerlexicon für Böhmen, &c.*, i. 639-42. Prag. 1815. 2 vols. 4°.

HOEFNAGEL, }
HUFNAGEL, } GEORGE. *Miniaturist.* Saec. xvi.

One of the most remarkable miniaturists of his time. Born at Antwerp in 1545. Died at Vienna in 1600. He was the son of a wealthy goldsmith, jewel merchant, and banker; and was at first put to his father's business. Always, however, seeking occasions for the exercise of his beloved art of drawing, at length, by the mediation of the Spanish Ambassador, he was permitted to devote himself entirely to the study of painting. He then sought instruction from Hans Bol, a fairly proficient but not distinguished artist, and, after making a number of studies of various natural objects, was anxious to seek his living by his art. He therefore resolved to travel, and visited Spain. The sack of Antwerp, in 1576, had been the ruin of his father, and, as George did not care to follow the same profession, he again chose to travel, selecting as his companion the since celebrated Abraham Ortelius or Oertel, the geographer. For this diligent scholar he made many drawings of the places they visited, and of maps of various countries. Many of the local views used in Braun's great work, "Theatrum Orbis," are from his pencil. His drawings show him to have been something more than an ordinary draughtsman. In his plate of the town of Marchena he introduces an episode of local manners—a group of people engaged in the extraction of mercury. In that of Ossuna, the singular mode of threshing wheat by the trampling of horses is shown in the foreground. In the view of Zara he has represented himself as seated on horseback sketching the place. Often he gives a riding party or a group of peasants. Not unfrequently he puts an inscription or dedication in Latin with his name and the date. In the view of Gaeta is a cartel containing the following inscriptions under two figures in the picture: "Georgius Hoefnagle, elegantissimi ad mare Tyrrhenum Caietae prospectus depictor. Abraham

Ortelius Studiosissimus Contemplator Admiratorque Itineris Neapolitanici comes jucundissimus." Oertel is pointing to a label in the sky, containing these verses from Virgil: "Tu quoque littoribus nostris aeneia nutrix Aeternā moriens famā Caieta dedisti." Both gentlemen wear short Spanish cloaks, and round crowned broad-brimmed hats, top-boots with heavy turn-down tops, and ruffs to their necks. They carry swords and rather prominent spurs. Sometimes, as in the view of Baïæ, he puts festoons of flowers and fruit, and other ornaments, and himself and Oertel talking about the scenery. In the sulphur-springs of Puteoli he adds an ornate allegorical framework—a terminal with an equine or asinine head, and a human figure wielding a large hammer, significant of labour, and alluding to his own name, by hammering on an anvil, inscribed "expendar," a hoof or hob nail on which is written, in Roman capitals, GEORGIVS. This is a favourite and frequent device of his, and may be taken as his signature.

As Hoefnagel and his friend travelled through Germany, they stopped at Augsburg, where they became the guests of the Fuggers, who treated them with their accustomed hospitality. The fine collection of paintings, coins, and antiques formed by Raimond Fugger detained them for some time, and they saw with curiosity the room in which Charles V. had slept on his return from Tunis, and where the wealthy banker had regaled his guest with the fire of cinnamon, in which he had burnt the Emperor's acknowledgment for the large sum borrowed on that expedition. From Augsburg they went with a letter of introduction to the Elector of Bavaria. The latter was delighted to see them, and volunteered to be their personal guide to the principal sights of his capital. He asked to see Hoefnagel's drawings, and the modest young artist handed him several leaves of vellum, on which he had painted butterflies, &c. These were greatly admired by the Elector, who next day sent to inquire of the artist the price he wanted for them. Hoefnagel had never as yet sold anything, for he was not without private means, notwithstanding his father's comparative poverty. He was therefore on the point of sending word to the Elector that he would be delighted to present the drawings. But Oertel stopped him, telling him his generosity was quite inopportune, for he should remember he had now his living to get, and that he must depend upon his pencil. Besides, the Elector was rich, and could afford to pay handsomely. Here was an opportunity, therefore, for a start in his career as an artist. In the end Oertel prevailed, and agreed to put a price on the pic-

tures, and to manage the whole matter. So he went to see the Elector, and told the story of Hoefnagel's position, and his father's misfortunes, which had enforced this study of art for a livelihood, and ended by asking a hundred golden crowns for the drawings. The sum was immediately counted down, and the business-like negotiator returned to his friend in high glee. Nor did the Elector's liberality end here. He proposed that Hoefnagel should remain at his Court, and at once offered him a liberal salary. It was with the greatest difficulty that the artist could find sufficient excuses to escape the offer: his strong desire to travel and see the world, his need for wider study, &c., and lastly, the fact that he had left a young wife in Antwerp. The Elector met every difficulty, and caused a sum of 200 golden crowns to be sent to the lady to enable her to join her husband in Munich, who meantime was allowed ample time to complete his journey with Oertel, and to return thither. So they went. At Rome they were presented to Cardinal Farnese, the patron of Clovio, and made the acquaintance of the great miniaturist, whose work so fascinated Hoefnagel that he resolved to make Clovio his model. He therefore carefully devoted himself to copying the works of the famous master, and soon acquired a facility in imitating the neat and minute finish, for which in his great Missal at Vienna he is most remarkable. Thus, visiting, exploring, and sketching, the busy travellers went from city to city, traversing Italy from Naples to Venice, and filling their portfolios with studies. That both were scholars as well as artists is seen from the fact, that whilst Hoefnagel composes Latin couplets for his pictures, Oertel forms a cabinet of coins and medals, with which he enriches his house at Antwerp. On arriving again at Munich Hoefnagel and his friend separated, the latter returning home to arrange his materials for the now famous "*Thesaurus Geographicus*," the former entering upon his new duties as Court-painter. It is characteristic of the age, that besides his salary he received annually a quantity of velvet and silk for his clothes. Whilst here, the Archduke Ferdinand of Tyrol, the brave and amiable second son of the Emperor Ferdinand I., whose colossal figure is so conspicuous in the Ambras and other collections in Vienna, happening to see some of Hoefnagel's work, conceived quite a passion for it, and made the most tempting offers to the Elector to induce him to part with his protégé. But a complete and unqualified cession of his courtly and accomplished miniaturist had no place in the Elector's intentions. He would only consent to a compromise by which he consented for a consideration to

lend him for a time. The arrangement was satisfactory to Hoefnagel, as it afforded him the opportunity of visiting a lovely retreat. He accompanied Ferdinand first to Innsbruck, where the Archduke held his Court, and then to Schloss Ambras, once his favourite residence, and the home, during thirty happy years, of his beautiful wife, Philippine Welser. Here, or at Innsbruck, Hoefnagel was charged with the execution of a Missal, the like of which is seldom seen. Judging from the dates in the book itself—which is now in the Imperial Library at Vienna—he devoted to it most of the next eight years (1581–1588). When we have seen the infinite amount of refined and minute painting in the volume, we are not astonished at the length of time it occupied. From back to back, its margins are filled with ornaments, arabesques, garlands, allegorical and historical scenes, and all manner of illustration that could be brought to bear, with the aid of antiquarian and classical research, upon the elucidation of the text. It is written in a beautiful Roman minuscule with capital headings in gold and colours. Its exact title is “*Missale Romanum, ex decreto sacrosancti concilii Tridentini restitutum. Pii V. Pont. Max. iussu editum. Cum privilegio. Oenoponti.*” It is, in fact, a copy of the Antwerp impression of Chr. Plantin, dated MDLXX. The whole Missal in the MS. contains 1,212 pages. The beginning of the Preface has fanciful, somewhat amateurish, borders, having no unity of style whatever. The prevailing idea is Pompeian, inspired probably by some of Clovio’s studies from the Thermæ of Titus in Rome. It is mingled with quite modern conceits, such as fishing-nets and lines, with fishes painted from the life hanging thereto, lambs frisking on a slender cornice, and money-bags or hunting pouches, slung among trophies. At top a papal tiara in fine-drawn branches of laurel. Nothing could surpass the exquisite finish of the tiara and other ornamental details, but somehow the colour is not pleasing, nor the general effect satisfactory. Hoefnagel was a Latin poet, and learned in symbolism, and this Missal gives repeated instances of his cultivated taste. As page after page is turned over, we see the rapid improvement of the artist in the power of design; but, at his best, he scarcely reaches Clovio in colour. Occasionally he shows a skill in drawing that the Italian might have envied, and his fertility of imagination and wealth of resource in ornament are unsurpassed in the whole realm of miniature art. Nothing comes amiss to him. Books, lamps, musical instruments, cups, platters, censers, banners, wreaths of smoke, jewels, arms, tools, utensils, cookery dishes, joints, fowls, vegetables, fruit, flowers, insects, reptiles; and when the world of

Nature seems exhausted, he draws upon his imagination, and gives us sea-horses, griffins, serpentine dragons, and so forth, even to winged snails; intermixed with foliages of gold or colours. In the Calendar the border ornaments are extraordinary — a golden colander, a trussed fowl ready for roasting, beautifully stippled; a bunch of lovely pink and green onions, tied with a ribbon of violet silk, then a jewel, then a sole, then a *felis domesticus*, sitting with his back to us, and looking over his shoulder; then a hamper or basket, and some toys, bat and ball, shuttlecock, &c. On the opposite side, among a similar medley, is a fine steel gridiron, with golden handle. Another border has a backgammon table, beads, a fiddle, a dancing monkey, &c. Such is the Missal—one of the wonders of miniature art. Its penmanship is worthy of all praise for neatness and beauty. In part iv., fol. 27, is this inscription: “Georgius Hoefnaglius, Antwerpen. Libri huius exornat principio sine principio Hieroglyphicus, fauēt opus inceptū. Inventor et factor Ann. xxcii, fine sine fine. Genio magistro iuvant, felic. absoluit. Ann. xc.” On the whole, taking into account his mental gifts and superior culture, Hoefnagel is better than Clovio in ideality, but not equal to him in knowledge of architecture or sense of colour. Nor is he equal to Mielich in architectural design nor in colour, but far superior in careful manipulation and elaboration of detail. His occasional realism is terrible, and only equalled by Albert Glockenton and some of the Netherlanders. His “Martyrdom of St. Agatha” is absolutely repulsive in its minuteness of horror. During the eight years he was engaged on this enormous folio he received from the Archduke an annual salary of 800 florins, and an extra sum of 2000 golden crowns on its completion, and in addition a massive gold chain as a special mark of the Archduke’s satisfaction. The MS., as stated above, is now in the Imperial Library at Vienna. Cod. DCCCXLVIII. (now No. 1,784). The fame which Hoefnagel gained in consequence of his great work reached the ears of the Emperor Rudolph II., who was a devoted naturalist and a great lover of Flemish art. He already patronised the Sadeliers, Spranger, and other Netherlandish artists. He therefore engaged the Electoral Court-painter to come to Prag and paint a number of miniatures representing the four kingdoms of animated Nature, from quadrupeds to fishes. Rather dry subjects, perhaps, for a classical scholar and a man with a taste for Latin verse. But Hoefnagel, too, was a keen lover of natural history, so his employment was not very far from congenial. He threw himself enthusiastically into his work, and

gave his subject an interest beyond that of the mere naturalist. The work occupies four quarto volumes, and contains more than 1339 miniatures from every realm of Nature. Magnificently did the Emperor reward his diligence, granting him, moreover, a pension which enabled him to buy a property in or near Vienna, where he spent the rest of his days. Several other works are assigned to him, such as the little Book of Prayers in the Ambras Collection at Vienna, and the View of Seville in the Royal Library at Brussels. He left several sons, one of whom, James, in 1592, published a volume of 52 engravings of insects, &c., after his father's drawings (see below). A rather curious volume of drawings made by Hoefnagel is preserved in the Library at Rouen. It contains 24 leaves (33c × 29c) executed in a somewhat hasty manner in square band frames, with space at foot for title, and a short piece of verse. A neat French translation is placed opposite each drawing. The MS. is entitled "Traite de la Patience, par Emblemes"—invented and designed by George Hoefnaghel, London, 1569. — *Fétis: Les Artistes Belges à l'Etranger*, 105. *Le Livre*, &c., i. 33-59, &c., &c. — *Deschamps: Vies des Peintres*, &c., i. 182. Paris. 1753. — *Denis: Catal. Codd. Msstor.*, &c., iii. col. 2,957. — *Nagler*, vi. 214. — *J.W. B.: MS Notes of a Visit to the Imperial Library, Vienna*, 1874.

HOEFNAGEL, JACOB (JAMES), & JOHANN. *Miniaturists.*

Saec. XVI.

Sons of the above.

Both were painters, and James also an engraver. In 1592, when only seventeen years of age, he engraved and published a volume of 52 plates, from his father's drawings of birds, insects, plants, &c. He died at Munich in 1629. The book is entitled: "Archetypa Studia que Patris Georgii Hoefnagelii: Jacobus F. genio duce ab ipso sculpta, an. Sal. xcii." In four parts (5½ × 7½ in.). — *Nagler: Künstlerlexicon*, vi. 214. A copy of this work is in the British Museum.

HOLANDA, ANTONIO DE. *Miniaturist.* Saec. XVI.

Belonged to a family originally from Holland, but settled in Portugal.

He is said to have come to Lisbon before 1495, and to have worked for the queen of John II. His son Francisco, in his "History of Painting," which, if it exists, is still in MS., thus refers to him: "a Antonio de Holanda, mi padre, podemos dar la palma y juicio por ser il primero que halló y hizo en Portugal la suave iluminacion de prieto y blanco, mucho mejor que en otra parte del mundo." Nagler, I think, takes this to mean that Antonio de Holanda introduced miniature-painting into Portugal—which, of course, is not true; but what his son claims for him is that he introduced painting in "grisaille," his miniatures in this style being worthy of the highest praise. He goes on to say, that the Emperor Charles V. told him in Barcelona, in 1535, before several grandees, that he considered the portrait painted of himself by Antonio, during his residence in the Alcázar of Toledo, in 1525, better and more lifelike than the one taken by Titian at Bologna. Raczynski gives a long account of Antonio, describing him as an illuminator who flourished during the reigns of D. Emanuel (1495-1521), and D. John III. (1521-1557). In 1540 he was heraldic painter to John III. His son also states that he made designs for tapestry, which were taken by Gian Francesco Penni to Flanders for execution at Arras. Another note seems to hint at the famous Portuguese Genealogies now in the British Museum. "Having seen the drawings of my father, which the Infant Don. Fernando was then having illuminated by Simon of Bruges (Benyng), he made others in competition with them, but Simon selected those of my father, and illuminated them perfectly." With regard to these drawings illuminated by Benyng (*see*) we may consult the letters of Damian de Goes to the prince, in reply to those which the latter had addressed to him in 1530, respecting certain commissions for illuminations and rich tapestries. Damian was then Ambassador in Flanders, and his letters are dated from Antwerp, 1530. These letters are still in the archives. In one of them he mentions that he has got the tapestry done which had been ordered, and that he sends the other matters which the prince enquired about. He sends the "folio of illuminations very well executed, and certain books, the writing of which is not so perfect, because the first writer was now dead." He adds

that Master Simon gives up everything else, so as to work solely on the book which the king had ordered from him. In another letter he says that immediately he received the order from his Highness, he had ordered the tapestry, which would represent the twelve months of the year, and twelve grand curtains or hangings for doorways, as well as the cushions: that he had received to pay for these works 800 cruzades (more than 300,000 reis), and that in order to finish the tapestry he wanted still another 1000 cruzades.—*Bermudez: Diccion., &c.*, ii. 292.—*Raczynski: Lettres sur les Arts en Portugal*, 209. In the Royal Archives at Paris is a document stating that A. de Holanda enjoyed a pension of 10,000 reis. In 1540 he resided at Evora, and there worked for the Convent of Thomar.—*Arch. Roy.* Liv. xxx. de Jean III., 48. In an account book of the works of the Convent of Thomar, 1534–1539, are the following memoranda respecting A. de Holanda. 1. "Paid . . . to Ant. de Holanda, 31,920 reis for the execution of two volumes which he illuminated, and in which he put five frontispieces at 6,000 reis each; 388 letters at 100 reis; 152 simple capitals at 20 reis and 2 with ornaments of gold and azure at 40 reis; which sum of 31,920 reis, and the 40,000 which have been already paid, form the total sum due to him.* 2. To Ant. de Holanda, for illuminating a Psalter with 4 frontispieces, at 6000 reis each; 40 initials and 115 other letters, without floriations; 3 with gold and blue; 84 with ornaments in black; and 2,846 small letters. 3. A. de Holanda received from his son Miguel de Holanda, the treasurer, 30,000 reis for 5 frontispieces at 15 cruzados each, by order of the prince. He was still living in 1549. Three sons inherited his art fortune; Francisco, the architect, illuminator, and traveller; Miguel, equerry-hidalgo of the palace, and treasurer-general of Goa, which office he held from 1542, in recompense for his services to Queen Catherine; Juan, judge of Fora d'Obidos. In the list of the five most famous miniaturists of Europe, Francisco places his father first, to whom, he says, we ought to give the palm for having been the first who discovered and made known in Portugal the sweet manner of painting in black and white, superior to all the processes known in the other countries of the world. 2. Don Julio of Macedonia at Rome, a consummate illuminator. 3. Master Vincent at Rome. 4. The painter of the books which the king, whom God keep in His holyglory, gave to Belem, and which came from Italy. 5. Master Simon, among the Flemings, was the most graceful colourist, and who did trees and distances best." Of these artists, the second is, of course,

* On this account, which amounts, as shown above, to 71,920 reis.

Julio Clovio. The third is found from the lists of artists employed by Paul III. to be Vincenzo Raimondi (*see* RAIMONDI). The fourth was probably more than one. If the books referred to be those presented to King Manuel by Leo X., they are the seven volumes of a Bible, which the king presented to the monks of Belem, and which are now kept in the Archivo do Torre do Tombo, in the same building as the Library of the Academy. Some of the volumes are dated from 1495 to 1497, and they are the work of different artists. As they were executed before Cardinal Giovanni di Medici became pope, it is almost certain they were executed in Florence, and, if I may judge without seeing them, by Attavante and the other artists of the school of Gherardo.—*Nagler: Künstlerlexicon*, vi. 240.—*Bermudes: Diccionario, &c.*, ii. 292.—*Raczynski: Lettres sur les Arts en Portugal, &c.*, 43, 45, 209, &c., &c.—*Ibid.: Dict. Historico-artistique de Portugal, &c.*, 135.—*Murray's Handbook to Portugal*.—*Atti e Memorie della R.R. Deputazione, &c.*, iii. 171.

In the Portuguese Fine Art Exhibition, held at Oporto in 1881, Joaquim de Vasconcellos exhibited several Missals thus described: "Oito Missaes de estante em pergaminho illuminados, com copas de madeira, e couro e chaparia de bronze, procedentes de Conventos portugueses de Beira, e Estremadura (Coimbra, Thomar, Lisboa, &c.). Dous trazem a data de 1548 e a offerta feita por ordem d'el rei D. João III. São *provavelmente trabalho de Antonio de Hollanda*." Of the two which bear the date 1548, one ends thus: "Absolutū est preclarū hoc diui . nor . officior . volumē anno nrē sa . luti 1548 mēse iunio rectore . huius Collegii frē . blasio dolivēça; ceterū expensas oēs suppeditauit . inuictissim . lusitāor . Rex ioānes tertius . quem Christus optimus maximus diu incolumē tueatur. Laus deo." Vol. I. has 188 ff., Vol. II. has 163 ff.

HOLANDA, FRANCISCO DE. *Miniaturist*. Saec. XVI.

Born at Lisbon, 1515. Died 1584.

Son, pupil, and biographer of the preceding. A skilful draughts-

man and architect, but especially a miniature-painter. The notices of this famous gossip and traveller are extensively given by Raczyński. According to Taborda, he illuminated the Choir-books of the Royal Monastery of Thomar, and according to his biographer, the Abbé de Castro, he executed those belonging to the Monastery of Belem, which were afterwards destroyed (in the earthquake?).—*Bermudez: Diccionario*, ii. 293.—*Raczyński: Dictionnaire Hist., &c., de Portugal*, 136–157.

One of the most interesting travel-stories in existence, if authentic, is that told by Francisco, in the "Recollections" attached to his "History of Ancient Painting," said to be preserved in the Library of the Society of Jesus, at Lisbon. He went twice to Rome, first in his youth, when tutor to the two Infantes, Don Fernando and Don Affonso, and again by order of King John III. In the latter journey he visited the rest of Italy, Spain, and France, in order to note and copy "as boas cousas"—the best things—in architecture and painting, and to converse with artists and *cognoscenti*. He became familiar with Serlio in Venice, who presented him with his famous book on the "Orders of Architecture," and in Rome with Buonarroti, Clovio, Lattanzio (cousin to the Cardinal of Siena), and Claudio Tolomei; and was a favoured guest with these artists and scholars at the table of Vittoria Colonna, widow of the Marchese Fernando D'Avalos of Pescara. He travelled as a worthy and well-accredited messenger of the king his master, and spent nine or ten years in Italy, being in Rome in 1539 and 1540, and perhaps longer. He returned to Portugal in 1548, and at once put together his treatise on Painting in the form of a dialogue, the fourth book of which deals with his life in Rome, and details the conversations shared with Michelangelo and Clovio in the refectory of the Convent of San Silvestro, endowed by the pious and gifted lady, on the Quirinal. Hither also distinguished strangers who happened to pass through Rome were frequently invited. During his later years he continually added to his Memoirs, but they have never been published. Among his miniature work were the illuminations of the Breviary of John III., and, as already stated, those of the Choir-books at Thomar. Besides these, he left a book of drawings, made during his travels, and several works in MSS., of which the treatise on Painting, finished in 1548, was the principal. The latter was translated into Spanish in 1563 by Manuel Denis, a Portuguese painter, and into French, for Count Raczyński in 1843, by M. Roquement, a French painter. The title of the collection of drawings now at Madrid is reproduced



in "El Arte en Espana" (ii. 117) in a notice of Francisco and his father. There is some mystery about the MSS. of Francisco, as since their use by Count Raczynski they are said to have disappeared from the College of Jesus in Lisbon. Nagler speaks of that on Painting as being in the Academy of San Fernando. Indeed, were it not that they are so often referred to by different writers, it might almost be supposed that the whole story of his travels and conversations with Michelangelo and others was a cleverly-concocted invention, like Mill's "Travels of Theodore Ducas." Quilliet, in the preface to his own somewhat scarce book, says that he used Denis's MS. translation, and that it was then in the Library of the Academy of San Fernando. Francisco was also a poet, and composed in various metres. The titles of his poems are given by Machado. Two of them were illuminated to perfection.—*Machado: Bibliotheca Lusitana, &c.*, ii. 215.

A Missal, executed also for John III., and which was begun whilst Francisco was in his service, is now in the British Museum, Stowe MS. No. 597. It is entitled: "Missale ad Usus Ecclesiæ Portugallensis." On fol. 1 is a large oval tablet set against pilasters, at the foot of which recline two Roman legionaries. The tablet contains the following title in golden capitals on a crimson ground: "Sacerdotale volumen. Ad ritum San: Romanæ Ecclesiæ scriptum. In quo habentur cXL. Missæ quibus Portugal. Reges interesse soleniter consuevere. Præter Epistolas et Evangelia quæ separatim sunt de industria exscripta, ad faciliorem Subdiace. ac Diaconor. usum, emendata omnia exactiss. Pientiss. Johannis III. Regis ductu atque imperio Olyssip. anno salutis MDLVII." For the completion of this Missal there was the twofold authority of Queen Catherine, widow of John III., who had died in the same year in which it was begun, and of Henry, Cardinal Archbishop and Metropolitan (of Braga, Lisbon, and Evora, and Abbot of Alcobaça), the late king's brother. The date of the order is 1563. The MS. is a thick Folio, vellum, 168 ff., and contains many miniature initials and ornaments brightly coloured. It is said in a note within the cover to have once belonged to the celebrated Abbé Garnier, chaplain for nearly thirty years to the French factory at Lisbon. In 1812, it was bought by the Marquess of Blandford, and afterwards came into the collection of Lord Ashburnham, from which it passed in 1883 into its present abiding-place, in our National Library.

HOLBEIN, HANS. *Painter and Miniaturist.* Saec. xvi.
The Younger. Born 1497, at Augsburg. Died of
the Plague in London, 1543.

Among many other works of a most diligent hand, drew the portraits of Christina, widow of Duke Francesco Sforza, of Milan, and of Anne, sister of the Duke of Cleves, both for Henry VIII. Of the latter, says Walpole, "he drew so favourable a likeness that Henry was content to wed her; but when he found her inferior to the miniature, the storm which really should have been directed at the painter burst on the Minister, and Cromwell lost his head because Anne was a Flanders mare, and not a Venus, as Holbein had represented her."—*Walpole: Anecdotes of Painting in England*, i. ch. iv. Holbein settled in Basel in 1514. The arms of the schoolmasters in the Basel Museum were executed in 1516, in his nineteenth year, and show that the young master undertook every kind of work. Besides the works in painting which enrich our museums, Holbein executed illustrations, title-pages, borders, and initials for the classical and theological books published at Basel by Frobenius, Wolff, and Petri. The mass of biblical, mythological, and other subjects, always of an ornamental kind, which he produced is astounding. But Holbein literature is itself immense—*Woltmann und Woermann: Geschichte der Malerei*, ii. 461–483 (Eng. trans., ii. 202, 246, &c.). For the disputed dates of Holbein's birth and death, and references to the literature, see *Woltmann, &c.*, ii. 462, notes (Eng. trans., ii. 246–7).

HOLLANDIA, JOH. DE. *Copyist.* Saec. xv.

Wrote, in 1433, a copy of "Lactantius de Falsa Religione," &c. On paper and vellum. Small folio. 2 columns. 144 ff. The text a small neat chancery hand, with spaces left for illuminated initials, which have not been put in. At end is this note: "Johannes de Hollandia scripsit hunc librum et cōpleuit ad petitionem et et instanciā sacre pagine pfessoris domini Antonij Ihōis de lauro ordinis fratrum minorum. Anno dñi M^occcc^oxxxiiij die xxij Septembris A·M·E·N.," and below, in a

later hand: "Hic liber emptus fuit per me iohem angeli de laũo duc' sex monete, 1463." Also "Jeronimus de viris illustribus" et alia. Small folio. Paper. In the same volume as the above. Now in the British Museum, Harl. MS. 3, 154.

HOLLANDIA, J. A. DE. *Copyist.*

Saec. xv.

Wrote: 1. "Suetonii Cæsares." Dated xx Feb., MCCCCXLIV. Now in Public Library, Leipzig.—*Naumann: Catal.* 24, No. lxxx.
2. "Justini Historiæ Philippicæ." In same Library.—*Ibid.*, 25, No. lxxxii. Also probably a MS. in the Hohendorf Collection in the Imperial Library at Vienna: "C. J. Cæsaris Commentarii de bello Gallico," &c., decorated with the arms of Burgundy.—*Bibliotheca Hohendoriana*, 234, No. 20.—*Endlicher Catal.*, &c., i. 34. No. lxvii.

HONE, NATHANIEL. *Miniaturist.*

Saec. xviii.

Born in Dublin in 1730. Died in 1784.

Painted much in enamel.

HONORÉ. *Illuminator.*

Saec. xiii.

Worked together with his son-in-law, Richard de Verdun, and his assistant, Thomassin, at Paris in 1292.—*Kirchhoff: Die Handschr.-händler des Mittelalters*, 183. See BERNAR.

HOREBOUT, GEERAERT. } *Illuminator, &c.* Saec. XVI.
 HORENBOUT, GERARD. }

Born 1498. Died after 1550.

A painter and "enlumineur" at Ghent, where he was born in 1498, though his name does not appear in the Book of the Corporation of that city, published by De Busscher and De Vigne. He is frequently called Gérard Harembourg, and his name appears under several other variations of spelling. The "Anonimo" of Morelli calls him Gerardo di Guant. But the identity of time, names, and places, leads to the conclusion that he is the Gérard Horebout, or Huerebout, mentioned by Albert Dürer in his "Tour in the Low Countries" as a famous illuminator, and whose daughter, or grand-daughter, Suzanne, acquired a brilliant reputation at the Court of Henry VIII. in England. Guicciardini calls a Luca Hurembout "grandissimo pittore." It should be said, however, that no fewer than nineteen artists of this name or like it exercised their art in Ghent between 1414 and 1540. Among them is a Lucas, but he was not Gerard's son. Some varieties of the name are Hurembout, Hoorenbaut, Horenbaut, Horebaut, Horebault, Horenbault, Hoorenbault, and Harembourg. As Gérard Harembourg, he executed for Marguérite d'Autriche, in 1521, several important works, one of them being a portrait of Christiern VII. of Denmark, her nephew; and enriched a Book of Hours with beautiful vignettes or flourished initials, and made several journeys to Bruges by her orders in execution of art commissions. "Il est deu à maistre Gérard Harembourg, painctre et illumineur, résidant à Gand, pour les parties de son mestier que par ordonnance de Madame il a faictes et liurées, ainsi que cy-après est déclairé ce que s'ensuyt : Premièrement, pour auoir faict sèze belles ystoires bien enlumynées en une paire de riches Heures en parchemin pour ma dicte dame, reuyenant au dict pris, à la somme de lx. liures." "Item, pour auoir fait aux dictes Heures sept cens lettres d'or qui au pris de xij solz le cent, par marché fait comme dessus valent iiij liu. iij s." "Item, a payet ledict maistre Gérard pour l'escriture d'aucuns feullietz d'icelles Heures pour ce qu'il n'avoit loisir les escrire, ains luy a conuenu icelles appourter et faire escrire à Bruxelles, xls." "Item, pour auoir fait deux vignettes pour madicte dame en icelles Heures qui au pris de xxviiij s. pièce valent lvj s." "A maistre Girard Harembourg, painctre et illumineur, résident à Gand, la somme de vj florins, philippus de xxv. pa tars pièce, que dene luy estoit pour une paincture par luy,faicte au vif à la semblance

du roy de Dennemarcke, laquelle madicte dame a retenue à ses mains pour ledit pris." (Registre, No. 1797, de la Chambre des Comptes aux Archives du Royaume.)—*Pinchart: Archives des Arts, &c.*, 1 ser., i. 13. — *Guicciardini: Descrittione di tutti i Paese Bassi, &c.*, 144.

Seldom has a man of such fame in his own day as this Netherlandish artist been so blundered over by biographers. His name, as shown above, is itself a stumbling-block. But he must not be confounded with Gérard of Bruges, who is Gérard David. He is Gérard of Ghent, and among the foremost of the crowd of Gérards who appear in the annals of Netherlandish art. Bürger, in "*Hist. des Peintres de toutes les Ecoles*," calls him Gérard Luc Horrebout, *a native of Holland*, and yet a Fleming. Who, then, is this Gerard? asks Nagler.—*Nagler: Künstlerlexicon*, v. 95, 96. — *Zani: Enciclop. Metod.*, x. 428.

HOREBOUT, SUSANNA. *Miniaturist.*

Saec. XVI.

Mentioned in the preceding article. Is said by Vasari and others to have been the daughter of Gerard, but Milanesi's note to Lemonnier's "*Vasari*," xiii. 154, says: "Susanna, born about 1503, was not the sister, but the daughter, of Lucas. She was with her father in Antwerp when, about 152 . ., Albert Dürer happened to be there, and bought of her for a florin a miniature of Christ, as he himself records in his Diary: 'It seems a miracle that a child could do so well.' Shortly afterwards she was married to the treasurer of Henry VIII." Such is the note, but it is possible that the annotator of "*Vasari*" also meant Gerard the elder, and not Lucas the son, when he said that Susanna was his daughter, and not his sister. Indeed this seems to be certain, though the confusion with regard to the artists of this name is simply endless. "Susanna sorella di Luca Hurembout prenominato; la quale fu eccellente nella pittura, massime nel fare opere minutissime oltre ogni credere, et eccellentissima dell' alluminare, &c."—*Guicciardini: Descrittione, &c.*, 144.

HORN, CONRAD. *Copyist.* Saec. xv.
 " Stadtschreiber " or Town Clerk of Nördlingen from
 1415 to 1435.

Mentioned as making a business of transcribing books, documents, &c.—*Wattenbach: Das Schriftwesen*, &c., 404.—*Beyschlag: Beiträge zur Kunstgeschichte der Reichstadt Nördlingen*, ii. 46.

HÖSCH, ALBERT. *Copyist.* Saec. xv.
 Of Munich.

Calls himself, in 1455, " Kathedralis et modista "—*i. e.*, copyist of Service-books.—*Wattenbach: Das Schriftwesen*, &c., 407.

HOSELMANN, HEINR. *Copyist.* Saec. xvi.

Wrote, in 1543, an " Antiphonarium," with miniatures. Now in the Royal Library at Bamberg. He left it unfinished at his death, and it was completed by Euch. Gleich (*see* GLEICH). — *Jaek: Beschreibung*, &c., th. i, xxxiv. 13, No. 70.

HOSKINS, JOHN. *Miniaturist.* Saec. xvii.

Painted first in oil and afterwards in miniature. Among others, the portraits of Charles I. and his queen. Died 1664, leaving a son, Abraham, who painted in miniature.

HOYA, BORCHARD VON. *Copyist.*

Saec. XIV.

Wrote thus in Rome, in 1399: "Nomen scriptoris si tu cognoscere velis, *Bor* statuas primo, medio *char*, *dus* sit in ymo."—*Wattenbach: Das Schriftwesen, &c.*, 434.

HRODGARIUS. *Copyist.*

Saec. IX.

Wrote a Terence, with miniatures. Now in the Vatican Library, No. 3,836. *Sérroux d'Agincourt: Hist. de l'Art, &c.*, iii. 105, v. pl. xxxvi. Paris. 1823. Folio.

HRUBY, GREGOR. *Copyist.*

Saec. XVI.

Of Ilenj.

Wrote in 1514 for Ladislav von Sternberg: "Ziwot swatýtch otcůw, Kteři obywali na paušti." A colossal MS. on vellum, with masterly miniatures. Now in the University Library at Prag.—*Wocel: Grundzüge der böhmischen Alterthumskunde*, 133. "Most complete both in the design and in the technical execution."—*Ib.*, 153.

HUART, }
 HUARYCO, } NICOLAS. (?) *Copyist.*

Saec. XV.

Wrote, in 1411, "Les Melancolies de Jehan Dupin sur les conditions de ce monde, ou le liure de Mandeuille." Small Folio.

Vellum. 137 ff. 2 cols. With illuminated initials. Now No. 7,038, National Library, Paris. On fol. 137 are these verses: "Finito libro sit laus et gloria Cristo. Quem scripsit dico N(icolas?) Huaryco, Vir qui prompto complendus se dedit isto Anno milleno quadringento decem uno Mensis Octobris qui sepius est caput imbris. Simonis et Jude festo sit finis et inde." Paris thinks his name was Huart, but had to add "yco" to make out the verse; and that "N" stands for Nicolas.—*Paris: Les MSS.*, 6c., iv. 182.

HUBERT, JEAN. *Copyist, 15th Century.*

Saec. xv.

Wrote, in 1464, for Isabella, Duchess of Brittany, and daughter of the King of Scotland, "La Somme des vices and des vertus, par frere Laurent," now in the National Library, Paris (7,292³ A³). Large 4°. Vellum. 125 ff. With miniatures, vignettes, and initials. A very beautiful copy, the tenth, of the works of Friar Laurent, in this Library. At end: "Ce livre compilla et parfist ung prescheur à la requete du roi de France Philippe en lan mil deux cent soixante dix neuf. Isabeau aînée fille de roy d'Escoci, duchesse de Bretagne, contesse de Montfort et de Richemond, fist faire ce livre. Qui le trouvera le luy rende. Et le fist escrire à sa devocion de la main de Jehan Hubert, en lan mil quatre cens soixante-quatre." The first miniature is very curious. Before the figure of the Virgin and Christ (a *pietà*) are three ladies kneeling. The first is Isabella of Scotland, whose robe is *partie* of Scotland and Brittany. On her left in the background is St. Francis of Assisi. Then a younger lady, with a robe *partie* of Brittany double. This is the eldest daughter of the dowager-duchess, Marguerite de Bretagne, married in 1455 to her cousin, François II., Duc de Bretagne. To her left is an Abbot, perhaps St. Benedict. Then another lady, still younger, whose robe is *partie* of Brittany and Rohan: this is Marie de Bretagne, second daughter of Isabella, married in 1446 to Jean II., Vicomte de Rohan. On her left is St. Mary Magdalene.

It may be remarked here that before each miniature is a rubric

which prescribes the subject to be illuminated in the space left blank. These indications may be useful to the historian of painting, and prove that the ornaments have not been done at the same time or by the same person as the transcription, nor in the workshop of the copyist. Thus on fol. 57: "Cy doit estre paingte Prudence Attemprance. Force et Justice, Prudence doit estre une dame qui se siet en une chayere, qui tient un livre ouvert et list à ses disciples qui sient à ses piés: Attemprance doit estre paingte de costé en la part senestre à une table mise de viandes, and l'une des dames parle à l'autre par contenance de main, et dessous la table a un povre agenoillez qui prend un henap au pié et boit. Force doit estre paingte dessous, a dextre une damoiselle en estant, vestue d'ung mantel et tient entre ses deux mains ung lion et ung compas ront en forme d'un platel. Justice doit estre après à senestre en seant en une chayere et tenant en une main une espée et en l'autre main une espée (in reality a balance) en semblance de peser."—*Paris: Les MSS. Français, &c.*, vii. 342-344.

HUBERT, JEAN. *Miniaturist.*

Saec. XVI.

Lived at Paris.

Painted a large Folio "Life of the Virgin," as a present to Henry II. in 1548. The MS. contains 42 grand miniatures, with cabinet or mirror-frame borders, in the late French Renaissance style, called "Henri Deux." The frames are painted in brown (siena)-gold, with figures draped and undraped, cartouches and festoons of fruits and flowers. Text, ordinary Gothic. Some writers have curiously fancied the miniatures to be in the style of Clovio. It was exhibited at Paris in the Exposition of 1878, in the Galerie Retrospective of the Trocadero. It is now in the Public Library of Rouen.

HUBERTUS. *See* UBERTUS.

HÜBLER, ERASMUS. *Copyist.* Saec. xv.

A Monk of Sts. Udalric and Afra at Augsburg.

Wrote, about 1498-9, a "Psalter, Cantica, Hymni," &c., and in 1501 a "Responsoriale," and an "Antiphonarium de Tempore et Propriis Sanctorum festis."—*Braun: Notitia de Codicibus Msstis.*, &c., iii. 98, 105.

HUGH, BROTHER. *Illuminator.* Saec. xii.

A Monk of St. Edmundsbury, Suffolk.

Appointed by the Prior to write and illuminate a grand copy of the Bible for their library.—*Dugdale: Monasticon Anglicanum*, i. 200.

HUGH. }
HUGO. } *Illuminator.* Saec. xii.

Executed the ornamentation of a copy of the Commentary of St. Jerome on Isaiah. Now in the Bodley Library, Oxford, No. 717. It is painted in the manner of the Devonshire Benedictional (*see* GODEMANN). This may be called the Norman School of Winchester, as distinct from the Saxon of the preceding century. The ornament became richer; gold was more plentifully used, and was splendidly burnished. The technic is no longer a thinly-washed tint, but a carefully-laid body-colour, with thicker medium and considerable power of colouring. The drawing is no better—scarcely perhaps so good. In this MS. the artist is represented as a monk, offering his book to his patron.—*Woltmann: Geschichte der Malerei*, i. 269.

HUGO. *Copyist and Calligrapher.* Saec. xi.

Was employed by Balderich, or Baudry, Abbot of Bourgueil, as

transcriber of his poems: "Altera de minio capitalis litera fiat, Altera de viridi glaucove nigrove colore ut versus semper varietur origo decenter."—*Wattenbach: Das Schriftwesen, &c.*, 301.

HUGUELIN. *Illuminator.*

Saec. XIV.

Called also Huguelin de Champdivers.

Employed by Louis, Duke of Orleans, on the "Grandes Heures" of 1387, when Louis was only Duke of Touraine.—*Delisle: Cabinet des MSS.*, iii. 344.—*Jal: Dict. Critique*, 681.

HUGUENIN. *Copyist.*

Saec. XIV.

Of Dijon.

Employed by Philip de Rouvres, Duke of Burgundy, as copyist and agent. "1357. Belin fils du feu Mr. Laurent l'escripvain de Dijon, enlumineur, a reçu de Huguenin de Dijon escripvain du Duc de Bourgogne 24 florins, pour l'enluminure d'un livre qu'on dit, *Vices et Virtus*, appartenant au Duc."—*Peignot: Catalogue, &c.*, 24. See BELIN.

HUGUETI, JOH. *Copyist.*

Saec. XV.

Wrote, and perhaps illuminated, in 1480, "Horæ Beatæ Mariæ Virginis," &c. Vellum. 4°. 113 ff. Written in a Gothic character, with miniatures, initials, and borders. It begins with a Calendar, which is followed by the "Little Hours of the Virgin," and a portion of "St. John's Gospel," the "Penitential Psalms," the "Litany of the Saints," the "Hours of the Holy Cross," and the "Office of

the Dead." After the "Requiescat in Pace" of this Office is written: "Per me Jo. Hugueti, 1480." The Office of St. Margaret, in French verse, and Invocations to St. Sebastian and St. Barbara conclude the MS., which contains 13 illuminations, viz.: "The Annunciation;" the "Visitation;" the "Nativity;" the "Adoration of the Shepherds;" the "Adoration of the Magi;" the "Presentation in the Temple;" the "Flight into Egypt;" the "Assumption;" "David Praying;" the "Crucifixion;" "St. Margaret;" "St. Sebastian;" "St. Barbara." Formerly in the Library of the Duke of Sussex. — *Pettigrew: Biblioth. Sussexiana*, 1, i. clxxxix. No. 131.

HULSEL, }
HULZEL, } J. (DE MOLENDINO.)

(?)

A Priest at Malines, and Scribe to the Monastery of Groenendale.

Wrote: "Sermones Dominicales" of Jacobus de Voragine, completed in 1462-3. Now in the Public Library at Antwerp. No. 415. At end: "Scriptus per manus Johannis Hulsei, *alias* de Molendino, finitus autem anno Dni m.cccc.lxij mense marcii." In midst of volume: "Scripti per manus Joh^{is} Hulzel, presbiteri, Mechliniæ commorantis." — *Pinchart: Archives des Arts, Sciences, et Lettres, Documents inédits, &c.*, 1 série, i. 95, &c. — *Messenger des Sciences Historiques de la Belgique*, 112. 1855.

HUMPHREY, OZIAS. *Miniaturist, &c.* Saec. XVIII.

Painted in various styles, including oil, crayons, and miniature. Born 1742 at Honiton, in Devonshire. Died 1810. After some success as a portrait-painter in miniature, he had a fall from his

horse, which so injured him that he went to Italy to recruit his health. He returned about 1777, and painted oil portraits. In 1785 he went to India, and painted in miniature the portraits of several princes and persons of rank. In 1790, on the failure of his sight, he took to crayons, in which he was very successful. Among his last works were the portraits of the Prince and Princess of Orange in crayons in 1797.—*Hobbes: The Picture Collector's Manual*, i. 208.

HUPPEJOUR, MARTIN. *Copyist*.

Saec. XVI.

A Native of Tours.

In the accounts of the City archives is the following notice :
 "A Martin Huppejour, maistre escrivain de la dicte ville pour avoir escript en une grant peau de parchemyn, en grousse lectre de fourme, au nect et par ordre les noms et seurnoms des pers et conseillers de la dicte ville, mis en ung tableau, en l'oustel d'icelle, ainsi qu'il a este ordonné, la somme de xxii s. vii d. t." *Comptes fin.* Oct. 31, 1611.—*Grandmaison: Documents, &c.*, 48.

ILARIO, FRATE. *Copyist, &c.*

Saec. XV.

Perhaps a Benedictine Monk.—*Zani: Enciclop. Metod.*, xi. 11.

IMHOFF, HANS. *Copyist*.

Saec. XVI.

Wrote a beautiful 8°. MS., which is filled with miniatures by Heinrich Aldegraf, whilst still a young man. "Inn diesem puch stet geschriben vill nutzparlicher und guter lere und unterwey-

sung, wie sich einyger Christen mennsch halten sol gegen got und sein negsten, u. s. w." At end : "Hanns Im Hoff ist dies Buch der es geschreiben hat. Im. 1522 Jar."—*Murr: Memorabilia Bibliothecar. publicar. Norimbergensium et Universitatis Altdorfinæ*, i. 70.

IMHOFF, MARGARETHA. *Copyist.*
A Nun.

Saec. xv.

Was associated with Marg. Karthaeuserin in executing certain service-books for the use of the Convent of St. Catharine of Nuremberg. She assisted particularly in 1452 in writing the winter portion of the Missal on which her friend was engaged during eight years (*see* KARTHEUSERIN). It contains this note : "Nach Christi Gepurt M^{cccc} in dem LII Jar habent diss puch geschriben, Swester Margaretha Imhof Swester Magaretha Kartheuserin zu nutz irem Kloster czu Sant Kathren In nürnberg. Prediger Ordens. Pit Got für sie."—*Murr: Memorabilia, &c.*, i. 251.

IMOLA, DON BELTRAME DA. *Miniaturist and Copyist.*

Saec. xiv.

Given in list of artists, copyists, &c.—*Cittadella: Notizie relative a Ferrara.*

INFELD, VERENA. *Copyist.*
Abbess of Beindt.

Saec. (?)

Wrote a Missal among the MSS. in Monastery of Augia Major,

Brigantina, in Austria, No. xxii., "Antiquis char. a cleribus elegantissimè scriptum, rarisque figuris exornatum per Venerabilem Dominam Verenam Infeld, Abbatissam in Beindt."—*Ziegelbauer: Hist. Rei Litterariae Ord. S. Bened.*, i. 568.

INGELRANNUS. *Copyist.* Saec. (?)

Monk of Corbie, under Abbot Robert.

Wrote a volume of St. Augustine. At end :

"Excepit facto sibi præmonitore Roberto
Ingelrannus opus monachus quo scriberet istud
Quod pro posse suo describens et sine lucro
Pro se suppliciter petit exorare legentes."

Now MS. Lat., No. 11,636, in the National Library, Paris.—
Delisle: Cabinet des MSS., ii. 116.

INGHA, LEONARDUS BONUS. *Copyist.* Saec. XIV.

Ciceronis Officior liber. At end, fol. : vell.

"M : :: s ist : l : on 'rd : b :: n : qu :: nd · m Ingh ·
i.e., M e u s iste le onard i b o n i qu o n d a m Ingha."*

Formerly belonged to Francesco Panhormita.—*Libri. Catal.*, 59.

INGLIS, } ESTHER. *Calligrapher.* Saec. XVI.
ANGLOIS, }

An accomplished ornamental writer, apparently a French woman,

* Misprinted "Inghi."

who resided chiefly in Edinburgh from 1599 to 1624. She wrote many curious copies of verses, &c., generally in imitation of printing. Among them the following :

1. "Le livre de l'Ecclesiaste ensemble. LeCantique de Salomon. Escrites en diverses sortes de lettres par Esther Anglois Francoise. A. Lislebourg en Ecosse." 1599. Paper. 8°. 14 ff. An attempt to rival fine engraving or printing. The title-page is an imitation in penwork of the architectural designs then usual in large theological and other works, with emblematical figures on the slopes of the pediment and in front of the side pillars.

Fol. 1 v. Within a penwork border-frame the arms of the patron with an elaborate lambrequin and motto, "Fides non festinat."

Fol. 2. Within same kind of frame, and in an oval Antwerpian cartel, a portrait of Esther Anglois by herself, in stiff Elizabethan costume, and beneath some Latin verses on her work by Andrew Melvin.

Fol. 3. Dedication : "A treshonorable tresdocte et vertueux personnage M. Antoine Bacon," &c.

Fol. 4. Verses to the same, with ornamental head-line.

Fol. 4 v. Verses to Esther, by A. Melvin and Joh. Johnston.

Fol. 5. Begins the book, "Le Livre de l'ecclesiaste," with an argument in the neatest penmanship possible to conceive, beautifully clear and legible, although so minute. The curious part of the work is that every chapter is in a different style of penmanship, all beautiful, neat, and clear. This is indeed one of the most perfect and typical of Esther Inglis's work, British Museum, Add. MS. 27,927.

2. "Les Quatrains du Sieur de Pybrac." A present to the Countess of Salisbury in 1607. Beautifully written in many different hands by E. J. on fifty-three leaves of paper. Formerly contained many pretty illuminations, of which very few now remain. It is now the property of David Laing, Esq.—*Catal. of Loan Collection of Illuminated MSS.*, 43. Liverpool. 1876.

3. "Argumenta Psalmorum Davidis." A small MS., 3 × 2 in. Written in 1608 as a present for Henry, Prince of Wales, eldest son of James I. Beautifully written and ornamented with various small illuminations. The binding of red velvet is embroidered with silver thread and pearls. The property of Edward Quaile, Esq.—*Catal. of Loan Collection of Illuminated MSS.*, 50. Liverpool. 1876.

4. "Les Quatrains de Guy de Faur Sieur de Pybrac, ensemble les cinquante octonaires sur la vanite et inconstance du monde,

ecrites par Esther Inglis." 1614. A tiny oblong of 118 ff. on paper. The pages are only about $3\frac{1}{4} \times 2$ in., with two quatrains on each, written only on one side, in a clear Roman hand. The title has a narrow border of flowers, &c. on a gold ground, rather poorly executed.

Fol. 1 v. A coat of arms, *azure* between 3 stars, a chevron now almost black, possibly at first *argent*.

Fol. 2. Dedication: "Pour Monsieur Tres Vertueux et mon treshonore mecaenas Messire David Murray, &c. Esther Inglis souhaite tout bon heur;" within a lightly-tinted green wreath.

Fol. 4 begins the "Quatrains of Pybrac." This bijou volume is now strongly bound in olive-brown morocco and in a case of same. From a note on first fly-leaf it appears to have come into the collection, May 17, 1715. It is now Harl., 4,324, British Museum.

5. "Les Quatrains de Guy de Faur Sieur de Pybrac, escrits par Esther Inglis, ce premier jour de l'an 1615." This is the title of another volume quite similar in size of page to the last, being only 3×2 in. Paper, but only 68 ff., with two quatrains on each. The title has a border of flowers on a gold ground, very neatly painted.

Fol. 1 v. Arms of Prince Charles, son of James I., within the garter.

Fol. 2. "A Treshaut et tres excellent Prince Charles, Prince de la Grande Bretagne, within oblong oval laurel wreath.

Fol. 3. Portrait, now blackened, with motto: "de l'Eternal le bien, de moi le mal ou rien."

Fol. 4 begins the quatrains in a neat Roman hand. The book is bound in crimson velvet, embroidered with silver thread. Now in British Museum, Add. MS. 19,633. This is the identical volume numbered in the Sloane Catalogue 808, and reported missing from before 1782. It was repurchased in 1853.

6. "Les six vingts et six quatrains de Guy de Faur Sieur de Pybrac, escrits par ESTHER INGLIS ce xxvii de JUIN, 1617." A tiny oblong of $3\frac{1}{4} \times 2$ in. Written on paper, and containing 69 ff., with two quatrains on each folio, written on one side only. The title here (fol. 3) has a flourished oblong oval border of penwork.

Fol. 4. Dedication: "To the right godlie, learned, and my much-respected freind, M. Walter Balcanquall, Bachelor in divinitie, Esther Inglis wisheth all increase of true happinesse. Junii 23, 1617." In same upright Roman hand as the preceding. On fol. 69, "Durum patientia frango." Now in British Museum, Add. MS. 22,606.

7. "Ce liure contenant cinquante emblemes Chrestiens premierement inventez par la noble damoiselle Georgette de Montenay en France forts plaisants et delectables a lire Et voir lesquels sont a present escrits, tirez, et tracez par la main et plume de moy Esther Inglis l'an de mon age cinquante et trois. A Lislebourg en escosse l'an 1624." Paper. Small folio. 63 ff. (*See below.*) This is a most elaborately-executed book. All the emblems are drawn finely with the pen, shaded by hatching as in engraving, and each placed over a Latin quatrain—a motto and several verses in French. Done on one side of the leaf only, on a fine dry thin paper, a blank leaf lying between each two emblems.

Fol. 1 has this notice: "Gentle Reader, least you should soyl this booke in searching ovt the names in particular of any of the fiftie nobles therin contained, you have a table in the last leafe therof that shall direct you to them bi the number of the emblemes." The title-page is enriched with a most elaborate architectural canopy, of the Nonsuch palace order, executed in hatched penwork.

Fol. 3 begins the Epistle Dedicatorie to Prince Charles, "the onlie Phoenix of this age." Over this is a grand drawing of the phoenix seated with outspread wings on the summit of a rock in a bed of flames, with legend on cartel frame: "Quæ quidem avis," (iuxta Plinium, "Nat. Hist.," lib. x. cap. ii.) "vivit ad sexcentos sexaginta annos." After the Dedication comes the portrait of the noble lady who invented the Emblems, with verses in French and Latin beneath. Then Esther's own portrait, as in Add. MS. 27,927, but varied in attitude and costume, engaged in writing the work which lies before her on the table. Most of the Emblems bear the date 1622, several 1623, and one 1624; and on each is an ornamental sort of shield, with the motto. Underneath, the usual Latin Elegiac quatrain and a few verses to the same effect in French. The book is elaborately bound in crimson velvet, richly wrought with gold and silver thread. Now in British Museum, Royal MS. 17 D. xvi.

INGOBERTUS. *Calligrapher, &c.*

Saec. IX.

Executed the illuminations and text of the famous Bible of St.

Paul's *extra Muros* at Rome. In the dedicatory verses to the Emperor Charlemagne, for whom the MS. was written, the calligrapher boasts that he has surpassed the illuminators of Italy :

“Ingobertus eram referens, et scriba fidelis

Graphidos Ausonios æquans superansve tenore.”

—*Cahier : Nouv. Mélanges d'Archéologie, Bibliothèques, &c.*, 195.—*Madden*, in *Gentleman's Magazine*, 582. Dec. 1836.—*Westwood : The Bible of the Monastery of St. Paul, near Rome, with numerous Photographs by J. H. Parker.*—*Seroux d'Agincourt : Hist. de l'Art, &c.*, iii. 48.—*Reiffenberg : Bulletin du Biblioph. Belge*, iii. 376.—*Rumohr : Italienische Forschungen*, i. 223.—*Montfaucon : Antiquités de la Monarchie Française*, i. 175.

IRMINGARD. *Copyist.*

Saec. XII.

Nun at Admont.

Wrote, in conjunction with a Sister Regeline, the Commentary of Abbot Jambert upon the Bible books of Joshua, Judges, Ruth, and Kings.—*Muchar : Gesch. von Stiermark*, iv. 92.

ISIAR. *See* YCIAR.

ISIDORUS. *Illuminator.*

Saec. XII.

Wrote and adorned a MS. at Padua, in 1170 : “Anno Dñi Thei Xpi MCLXX Indic. III., xviii Kl. Octobris (*sic*) Expletum est ab ysidoro hoc opus in Padua feliciter. Si vis scripturas quas feci scire figuras Ysidorus finxit doctor bona aurea pinxit.”—*Zani : Enciclop. Metod.*, xi. 31.

IVONET (LE JEUNE). *Copyist.*

Saec. xv.

Copied, in 1467-8, and engrossed "en lettres bastardes pour le duc de Bourg^{ne}," the book entitled "La Vengeance de N. S. Jesu Christ—au prix de No. 5 le cahier, total 30 liures, 8 s."

He also wrote "Bible Moralisée—au meme prix." "No. 1963. Recette génér. 1467-8." "A Yvonnet le Jeune, clerc escripvain pour avoir contre escript et grossu en lettres bastarde, le dit liure intitulé 'La Vengeance de Nostre Seigneur Jesus Christ pour MdS.,' conten^t. xxxvij. quayers, de parchemin au pris de xvi s. le quay. font xxx l. viij s. 1694. A luy pour aussi avoir escript xxxvij quayers de parchem. de la Bible Moralisée, audit pris de seize sols le quayer font xxx l. viij s." See also LOYSET LYEDER, who illuminated these and other volumes.—*Laborde: Hist. des Ducs de Bourgogne, &c.*, i. part ii. 502-3.

JACOBUS (DE BAYLIO). *Copyist.*

Saec. xv.

Wrote "Euclidis Geometriæ libri xv." On paper, in 4°. Flourished initials. The MS. also contains the Commentary of Giov. Campano. The figures are drawn in the margins. At end: "Deo gratias. Amen. Hoc opus Geometriæ Euclidis C'pletum est per me Jacobum de Baylio hora 23 diei Mercurii 16 mensis februarii anni currentis a nativitate Dñi 1452." Cat., No. 567. Now in Este Library, Modena.—*Cenni Storici, &c., Estense*, 48.

JACOBUS (LUCCENSIS). *Miniaturist.*

Saec. xv.

Mentioned as famous.—*Trenta: in Memorie e documenti per servire all' Istoria del Ducato di Lucca*, viii. 36.

JACOBUS. *Copyist.*

Saec. xv.

Wrote, in 1456, "Missale Sec. consuet. romanæ curiæ," formerly for the use of St. Mark's, Venice. Vellum. Folio. 344 ff. With rubrics and richly-decorated initials. On fol. 342: "Egregius et venerabilis pater Dominus presbyter Jacobus Johannis capelanus egregii et spectabilis domini Michaelis Venerio procuratoris Sctⁱ Marci, scripsit manu sua propria 1456, prima marcii."—*Valentinelli: Biblioth. Mssta. ad Marci Venetiar. Codd. Lat.*, i. 287.

JACOMETTO. *Miniaturist.*

Saec. xvi.

Painted four of the miniatures of a Book of Offices. Also four miniatures in another "Officiolo": "imminiati sottilissimamente e perfettamente, furono di mano di Jacometto."—*Morelli: Notizie d' Opere di Disegno, &c.*, 61, 70.

JACOMO. }
 JACOPO. } *Miniaturist.*

Saec. xvi.

"Born 1515, and flourished in the school of Giulio [Romano], to whom he was very dear, and with whom he worked at the Palazzo del T——, and elsewhere. Taken in the flower of his age, 24 Jan., 1560, aged forty-five, whilst staying in the country of the Mastini. 'Jacopo Pictor' he is called in the register of deaths. His family name is unknown."—*P. Coddè: Pittori, Scultori, ed Arch. Mantovani*. Mantua. 1837.—*Gualandi: Memorie Risguardanti le Belle Arti*, ser. iii. 22.

JACOPO, DON. *Miniaturist.*

Saec. XIV.

A Camaldulense monk of the Monastery of the Angeli at Florence about 1340.

Left a large number of MS. illuminated by his hand, especially in the monastery of St. Michael of Murano, and with the Camaldulense of St. Matthias. — *Annales Camaldulenses*, vi. 189, &c. Vasari says: "Così fu il miglior scrittore di lettere grosse che fusse prima, o sia stato poi, non solo in Toscana ma in tutta Europa. Come chiaramente ne dimostrano non solo i venti pezzi grandissimi di libri da coro che egli lasciò nel suo monasterio, che sono i più belli, quanto allo scritto, e maggiori che siano forse in Italia, ma infiniti altro ancora che in Roma ed in Vinezia ed in molti altri luoghi si ritrovano; e massimamente in San Michele ed in San Mattia di Murano, monasterio della sua religione Camaldulense". . . "la sua man destra, con che scrisse i detti libri, in un tabernacolo serbata con molta venerazione, insieme con quella d'un altro monaco chiamato Don Silvestro." To this story of Vasari's, the editor adds: "This is no fable. In the sacristy of the monastery of the Angeli we have seen, in perfect preservation, two hands with their arms."—*Vasari: Vite, &c. (Lemonnier)*, ii. 213. The Choir-books of the "Angeli" passed into the Mediceo-Laurentian Library, where they were greatly admired by Giovanni de' Medici—afterwards Leo X.,—but they were almost all robbed of their miniatures. The least injured, perhaps, are the two "Diurni Domenicali," containing the Masses from the Resurrection to Trinity Sunday, and from Trinity to Advent. The first is dated 1409, the second (in the initial O) 1410. About these Choir-books, see *Cicogna: Lettera al Canonico Moreni, intorno l'Antichità d'alcune Miniature de' Codici della Biblioteca Laurenziana, in Antologia di Firenze*, xxi. 1826.—*Vasari: Vite, &c.*—*Baldinucci: Notizie dei Professori del Disegno*, dec. 5 del sec. 2, i. 257. Firenze. 1845.

JACQUES. *Illuminator.*

Saec. XV.

Given in Laborde's lists about 1462, i. part ii. (561).—*Kirchhoff: Die Handschr.-händler des Mittelalters*, 188.

JAMES, THOMAS. *Patron.*

Saec. xv.

Bishop of Dol, in Brittany, and previously of St. Pol de Léon.

Born at St. Aubin du Cormier. He passed the greater part of his life in Rome, and was, at one time, governor of the Castle of St. Angelo. In 1478 he ordered a seal, a copy of which is given by Müntz. In 1483-4 he commissioned Attavante, the famous Florentine miniaturist, to illuminate a great Missal, which was actually accomplished and sent to the Bishop. Attavante, however, had to write two letters about it before he received payment for his work. They are too long to quote here, but may be found in Bottari and Gaye. For many years the Missal was thought to be lost or destroyed. It had been seen and used by several artists without proper recognition, and, though tracings from its ornaments were known, the MS. itself had disappeared. At length M. Delisle, the indefatigable Keeper of MSS. at the Bibliothèque Nationale, found a tracing in the collection of M. de Bastard, taken, it was stated, from a Missal of the Bishop of Dol—a beautiful volume that had been given by Cardinal Bonaldi to the Cathedral of Lyons, and attributed by the *savants* of Lyons to Cardinal Riario Sforza, Archbishop of Naples. M. Delisle proved that the arms figured in the volume were those, not of Cardinal Sforza, but of Thomas James, and consequently that the volume preserved at Lyons is actually the one executed by Attavante. One of the miniatures, indeed, has the well-known signature: "ACTAVANTE DE ACTAVANTIBUS DE FLORENTIA HOC OPUS ILLUMINAVIT. A. MCCCCLXXXIII." An account of this interesting discovery is given by M. Delisle himself in *Bibliothèque de l'Ecole des Chartes*, xliii. 311-315. The arms found in the volume are *or*, a chief *az*, charged with a rose *or*; mistakenly attributed to Cardinal Riario Sforza, who however only became Archbishop of Naples in 1485. James was transferred from Léon to Dol in 1482, and was in Italy in that year, as is proved by documents issued by him, and dated Rome, 1482; and the Latin Grammar of Pomponius Lætus, published at Venice, 1484, is dedicated "Thomæ pontifici Dolensi prefecto arcis hadriani." The price which Attavante demanded for his work was 125 ducats. It is thus described in Lucien Begull's "Monographie de la Cathédrale de Lyon," 208. Lyon. Folio. 1880; "Florentine Missal," H. 39, b. 28. 416 ff. In modern binding. A marvellous MS. on vellum, executed at the

end of the XV. century for the Cardinal Riario Sforza, Archbishop of Naples, by Attavante, a famous miniaturist, whose name and works are justly celebrated. After quoting the signature, and stating that the Cardinal's arms occur frequently in the MS., the writer continues: "There exist few MSS. so richly ornamented. It contains, besides two frontispieces occupying the full page, more than 80 great decorated letters, with scenes, personages, or figures of saints, and an infinite number of illuminated initials, without counting the numberless 'fleurons,' and the marginal borders, varied on every page." One of the ornamental letters is reproduced. M. Delisle thinks the Missal will bear comparison with that at Brussels, which dates two years later (1485). The frontispieces of both volumes appear to have been executed after the same composition. In the centre is a sort of altar, decorated with a bas-relief antique surmounted by a Renaissance retable. The cartel held by angels, which adorns the centre of this retable, has been cut out from the Lyons MS. It should have contained the title of the volume, like that at Brussels. The border of the frontispiece in both MSS. is composed of antique cameos, and of figures of saints, framed in sprays of foliage upon which play charming little children. At the Canon of the Mass the two MSS. present the same miniature—the Last Judgment. The saints and martyrs of the various days of the year enter into the composition of innumerable illuminated letters, and round almost every page run a vast number of floriated ornaments, intermixed with arabesques of an incomparable fineness and resplendent colour. Except for the mutilation of the title-page and the loss of the last folio of the calendar, the preservation of the MS. is perfect.—*Bulletin du Bibliophile*, 141. 1883.—*Bibliothèque de l'Ecole des Chartes*, xliii. 311–315.—*Begull: Monographie de la Cathédrale de Lyon*, 208.—*Gallia Christiana*, xiv. c. 981.—*Bottari: Raccolta di Lettere Pittoriche, &c.*, iii. 223, 224. Roma, 1759. 4°.

JAQUIN. *Copyist.*

Saec. xv.

Wrote an "Officium beatæ Mariæ Virginis," with Calendar and Office of S. Crucis. Vellum, 8°, with singular illuminated initials, and (which is a rare occurrence) the writer's autograph at the end of the first service. Now in private hands.—*Libri. Catal.*, 161.

JAQUINTO. *Calligrapher.*

Saec. x.

Wrote, in 949, at Capua, in capitals placed on coloured grounds, as red and green, red and blue, or red and yellow, and in two columns, a MS. now at Monte Cassino, No. 269. At the end is this note: "Qui libro legit in isto oret pro Jaquinto sacerdote et monacho scriptore ut deum habeat adiutorem." This is one of the first signatures met with at Monte Cassino under the name of "scriptor," and the writer must be recognised as both copyist and illuminator, for it was not until some four centuries later that the miniaturist began to work separately from the calligrapher. Jaquinto makes use of animal forms for his initials—dogs, birds, fishes, &c. Similar work is found in two other MSS. in the same library, Nos. 82 and 759. In the latter, besides many illuminated initials, we find the story of Samson tying the brands to the foxes' tails.—*Caravita: I Codici, &c.*, i. 99.

JARBET, NICHAISE. *Copyist.*

Saec. xv.

Obtained, in 1449, lv. s. "pour auoir escripte en vellins, de lettre ronde de fourme, la vie de mons^r. Julyen en deux volumes: assauoir, en lun les ix lechons des matins, en lautre les hymnes, anthenens, respons, et vers de vespres, et de maeures tout notté en chante de musicque." The life of St. Julian was written in the eleventh century, by Osberne, Abbot of St. Evroult.

JARRY, NICOLAS. *Calligrapher.*

Saec. xvii.

The most celebrated professional penman of his age. He is chiefly known by the famous "Guirlande de Julie," which he transcribed for the Duc de Montausier. He was born about 1615, at Paris. Debure calls him "mâtre écrivain," probably meaning master-writer, but "which suggests the idea," says the *Biographie Générale*, "that he was a teacher of writing." Louis XIV. named him his "écrivain et notteur de la musique du Roi." The following are among his more important works :

1. "Præparatio ad Missam." Small 8°. Vellum. Ornamented with initials, illuminated. At end: "N. Jarry fecit, 1633." On the first page is a figure of St. Dominic, kneeling. Arms of Seguiet on cover.—*Brunet: Suppl.*, ii. 229.

2. A little Psalter, on vellum. Each page surrounded by a plain gold fillet. With 15 miniatures, very neatly painted; and floral ornaments about the initials and headings. One of its pages is reproduced by Silvestre. It was written to the command of "Madame de Loraine." On fol. 54 v. is the inscription: "N. Jarry, scripsit. anno 1640."—*Silvestre: Pallog. Universelle*, ii.

3. "La Guirlande de Julie," written for Mdle. de Rambouillet, Julie Lucine d'Angenes. Folio. Vellum. 98 ff. This remarkable volume was sold at the Vallière sale for 14,510 francs. It is one of the most precious MSS. of modern times. On thirty of the pages are paintings of flowers by the celebrated flower-painter, Robert (*see R.*), and beneath them are verses composed by the most distinguished members of society, in compliment to the lady for whom the book was intended. These verses are written by Jarry. The beautiful red morocco binding is by Gascon, and bears the interlaced cypher of J. L. It was given as a birthday present in 1641 by the Duc de Montausier, tutor to the Dauphin, and at that time Mdle. de Rambouillet's suitor. Huet calls it the *chef-d'œuvre* of gallantry. Sixty-one madrigals, each relating either to the flowers or their meaning, are written on separate leaves of this charming volume. During the Duke's life, after his marriage to the lady in 1644, it was carefully preserved in his own library. On his death it passed to the Duchesse d'Uzès, his daughter; when she died, it was sold for 15 louis-d'or, then equal to about 200 francs. It was again sold to M. Moreau, a gentleman in the service of the Duke of Burgundy, who gave it to Madame de Gaignières (*see G.*). After several other changes of ownership it was bought by Mr. Payne, the bookseller of London, at the sale of the Duc de la Vallière's library for the sum already named of 14,510 francs. It afterwards found its way back to the family of the Duc d'Uzès, in whose possession it still remains. It was exhibited in the Historical Section of the French Exhibition of 1878. There exist three MSS. of this "Guirlande," all from the hand of Jarry—one on paper, probably the prototype for this one, which is the second. The third, on 40 ff. of vellum, is in octavo, without pictures, and written in "lettres bâtarde," also sold at the Vallière sale for 406 francs. It is dated also 1641.

4. "Missale Solemne." Folio. Vellum. 100 ff. Written in red and black, in 2 columns; the music notated. Each page is surrounded with a fillet of gold, and the text is enriched with illuminated initials. "N. Jarry scripsit anno 1641," sold in 1813 for 601 francs.—*Brunet*.

5. "Prières Dévotes." Small 24mo. Vellum. A charming little volume, containing two miniatures of great beauty: 1. "Ecce Homo." 2. "Mater Dolorosa." They are painted with the greatest delicacy, as also are the vignettes and initials. Each page is surrounded with a fillet of gold. On fol. 1, and also on fol. 53, it is signed "Nic. Jarry. 1643." Sold in the MacCarthy Sale for 450 francs.

6. "Adoration à Jésus naissant"—"écrite et présentée à la Reyne par N. Jarry P. 1643." In 12mo. Vellum. Of very fine execution, and containing a lovely miniature, frontispiece, and golden initials. Sold for 750 francs.

7. "Adoration à Jesus Naissant." This MS. also has a miniature at the commencement. It contains 30 pages, each surrounded by a golden fillet, besides five leaves of plain vellum. At the end: "N. Jarry P(arisiensis) scripsit anno 1643." At the beginning is written, in another hand: "Ce present livre nous a esté doné par Mons^r. de Montholon l'enfant duquel, Dam^{elle} Anne de Bellin ma feme a tenu sur les fonds a tillare sur le chemin de Paris. Postel." This MS. is evidently a repetition by Jarry himself of the "Adoration" presented to the Queen in 1643, which M. Brunet has described in his interesting article on Jarry, and which, according to the description in the "Manuel," exactly resembles this MS. Jarry was in the habit of reproducing such of his MSS. as were most successful, and, as is well known, these copies, made by Jarry himself, are as much sought after as the originals. A copy, for instance, of the "Guirlande de Julie" sold for 10,000 francs at the sale of M. Labedoyère. This MS. of the "Adoration" was in the Libri Collection, and sold in 1862.—*Sale Catalogue*, No. 297.

8. "Prières Dévotes." Written in 1645. A very tiny volume (48mo.) with two miniatures: "Christ" and the "Virgin." Sold for 444 francs.

9. "Livre de prières de Louis XIV." 1646. Vellum. 24 ff. Sold in 1855 for 106 francs.—*Biogr. Générale*, art. *Jarry*.

10. "Heures de Notre Dame." 8°. Vellum. 120 ff. Written in 1647 in "round" and "bâtarde" letters, *i.e.*, in Roman and Italic. Formerly in the Vallière Collection. "They are," says

Debure, "a very masterpiece of handwriting." The MS. contained seven miniatures about 3×2 inches, and many of the initials are in gold. It formerly belonged to the family of Paul-Hippolyte de Beauvilliers, Duc de St. Aignan, and was bought by the Duc de la Vallière in 1776 for 515 livres 10 s. Sold in 1784 for 1,601 liv., and again in 1791 for 1,762 livres.

11. "Officium beatæ Mariæ Virginis." 1648. 16mo. Executed for the Archbishop of Narbonne. Now in the Library at Besançon.—*Biogr. Générale*, art. *Jarry*.

12. "Petit Office de la Sainte Vierge, &c., écrites à Paris, par N. Jarry," in 1650. In 18mo. Vellum. 159 pp. With frontispiece, six vignettes, and numerous illuminated initials. Sold in 1811 for 302 francs.

13. "Preces Christianæ, cum parvo Officio Beatæ Mariæ Virginis." 12mo. Vellum. A MS. of the greatest beauty and in the finest preservation. Written in Roman characters in 1652. The frontispiece is surrounded by a garland of flowers, painted with great delicacy. On the last page is a coat of arms, painted magnificently, with the legend: "Fortis supernatat undis." From the beauty of the vignettes and of the writing it is esteemed to be one of the most perfect works of Jarry. Sold at the MacCarthy Sale, for 1,210 francs.—*MacCarthy Catal.*

14. "Les Sept Offices de la Semaine, avec leurs Litanies." 32mo. Vellum. Written in 1653. The margins are surrounded by border-frames in gold. Sold in 1773 for 51 liv., and in 1785 for 200 livres.

15. "Office de la bienheureuse Vierge Marie." 1655. 18mo. Vellum. Written in red and black, and containing a miniature and painted flowers. Sold in 1792 for 240 livres.

16. "Office de la bienheureuse Vierge Marie." 12mo. Vellum. Written in 1656, with borders, and miniatures, painted by Petitot (*see* PETITOT). It was executed for Anne of Austria. At her death it was given to the young Duke of Burgundy, and after his to M^{me}. de Maintenon. It is described in Dent's Catalogue, No. 1,139, where the price is said to have reached 110 l. 5 s.—*Brunet's Suppl.*, ii. 229.

17. "Adonis Poème, par Lafontaine." Small folio. Vellum. 25 ff. Written in 1658, and executed for the Superintendent Fouquet. It is enriched with a drawing by Chauveau, and with garlands of flowers, and other ornaments and miniatures. At one time it formed part of the Collection of Prince Galitzin at Moscow. Sold in 1825 for 2,900 fr.—*Brunet*.

18. "Les Sept Offices pour la Semaine. N. Jarry, Parisinus, scribebat, an. 1659." 16mo. Vellum. 74 ff. Contains one miniature and ornaments. Sold for 100 fr. (200 fr. Baron d'Heiss.) —*Brunet*.

19. "L'Office de la Vierge et de St. Anne. Escrit par N. Jarry, en 1660." 32mo. Vellum. With 4 miniatures and numerous floral headings. Sold for 216 fr. This MS., or a reproduction of it, afterwards belonged to Archbishop Le Tellier and Prince Galitzin. In Perkins's Sale, 1873. — *Sale Catal.*, No. 301 (actual dimensions, $3\frac{3}{4} \times 2\frac{1}{2}$ inches).

20. "Les Sept Offices pour la Semaine, à Paris, écrits par N. Jarry, M.DC.LXIII." 18mo. Vellum. 128 pp. With painted flowers. Sold for 800 fr. (Hangard), 721 fr. (Duquesnoy). — *Brunet*, ii. 264.

21. "Livres de Prières Dévotes, écrits par N. Jarry." With miniatures of "Ecce Homo" and the "Virgin Mary." 16mo. Vellum. The pages have a fillet of gold round them. Sold for 95 liv. in 1799.

22. "Airs nouveaux de la Cour, écrits par N. Jarry." 8°. Vellum. With initials in gold, and the music notated. Sold in 1785 for 14 liv. 19 s.

23. "Livre d'Emblèmes." 4°. Vellum. 60 ff. A superb MS., written on very clear vellum, and enriched with 30 emblematical drawings in Indian ink, $4 \times 4\frac{1}{2}$ in. in size. Written by Jarry, but not signed. Sold in 1784 at the Vallière Sale for 761 livres. — *Brunet*, ii. 1264.

24. In the British Museum is an "Office de la Vierge." "Accompagné de plusieurs autres Prières. Écrits par N. Jarry. 1650." 12mo. Vellum. With three coloured drawings. Executed for Marie, wife of Antoine de Nicolai, Seigneur de Goussainville, whose arms occur on the inside covers of binding and on fol. 1. Her monogram is given on fol. 81, Add. MS. 27,928. Bequeathed by Felix Slade, Esq.

Nineteen of the foregoing MSS. are mentioned by *Hoyois: Musée Bibliographique*, 165-170.—*Arts*, 30-49. Other examples, no doubt, exist. Of those that may be safely considered by Jarry, though not signed, are:

25. "L'Office de l'Ordre du Saint Esprit." 24mo. Vellum. It is adorned with vignettes and initial letters very finely painted. At the beginning is a miniature copied from the celebrated "St. Michael" at Rome.—*Catal. des livres . . . de feu M. le Comte de MacCarthy Reagh*, No. 435.

26. "Prières de la Messe." "Les Litanies de Jésus" and "Les Sept Pseaumes de la Pénitence." Small 4°. Paper. Very finely executed. Written in Italic, with one full-page miniature, and vignettes and initials of great delicacy.—*MacCarthy Catal.*, No. 440.—*Bibliotheca Blandfordiensis*, 4.

27. "Recueil des Poésies de Tristan l'Hermite," beginning with the Ode to Madame: "Noble Sang des rois d'Idumée." 4°. Vellum. Is also attributed to Jarry.—*Biographie Générale*, art. *Jarry*.

28. "Prières durant la Messe." 12mo. Attributed to him. Was sold in 1855 for 100 fr.—*Biog. Gén.* This, or another in small 8vo., of 26 ff., with borders and ornaments of perfect execution, was in the cabinet of M. Parison.—*Brunet: Suppl.*, ii. 229.

29. "La Pregione di Filindo il constante." An Italian poem, written in 1643. Now in the National Library, Paris.—*Biog. Gén.*

30. Also a "Preces Piæ," with rubrics in French. 12mo. Vellum. Add. MS. 11,359. Bequeathed by Rev. C. M. Crachet, 1799.

31. In the National Library, Paris, is a Book of Hours, written in 1663. Now MS. Lat. 10,570.—*Delisle: Inventaire des MSS. Latins, &c.*, 81.

It is proper to say that many MSS. attributed to Jarry are probably forgeries, his name having been added afterwards to works not signed by the writer. The penmanship of several other calligraphers of the seventeenth century—such as Rousselet, Prévost, Damoiselet, and Le Bé—is very little, if any, inferior to that of Jarry, notwithstanding his greater reputation. But their work is not so widely known. Thus, No. 1,437, *MacCarthy Catal.*, i. 228, is attributed to Jarry, "presque avec certitude." It may be interesting, after the sale prices of so many of Jarry's works, to see what he himself received for one of them: "A. Jarry, escrivain pour des escriptures et filets d'or mis sur 25 feuilles de velin, de fleurs et oyseaux, la somme de 31 l. 5 sols."—*Reg. du Trésor Roy.* MS. 1666, in National Library, Paris.—*Jal.: Dictionnaire Critique*, 702.

JAUPEM, JAN. *Calligrapher.* Saec. xvii.

Wrote, in 1627, a Book of Various Examples of Penmanship, on 168 leaves of paper, 4°. (8 × 6½ in.), ornamented with a flourished title-page and numerous initials heightened with gold. On title: "Geschreven door Jan Jaupen von Hasselt. Anno 1627." Formerly in the Collection of Mr. Bragge, and sold in 1876.—*Salé Catalogue*, No. 59.

JEAN LE BON. *Patron.* Saec. xiv.

King of France (John II.). Born 1319. Created by his father Duke of Normandy and Guienne, 1331. Began to reign 1350. Died 1364.

He was the son and successor of Philip (VI.) of Valois. His reign was one continuous disaster. War, revolt, and tyranny had laid waste his patrimony; and of the fourteen years which constituted his so-called reign eight were passed in England as a captive. Taken prisoner by the Black Prince at Poitiers in 1356, he was brought to London, and with him, among the spoils found in his tent, a beautiful MS. of the Bible, at the end of which is the note: "C'est livre fu pris oue le roy de Fraunce à la bataille de Peyters e le boun counte de Sarisbers William Mountague la acheta pur cent marcz e la dona à sa compaigne Elizabeth la bone Countesse, qe Dieux assoile, et est continus le Bible . . . tout en mesme ce volume la quele lyure la dite countesse assigna a ses executours de la vendre pur xl livers." It is now in the British Museum, Royal MS. 19 D. ii. John was the first of the French kings who left books expressly as a bequest, though from the time of Charlemagne they had formed part of the Royal possessions. From a child he was fond of books, and, as the youthful Duke of Normandy, had possessed a great Breviary in two volumes, very beautifully illuminated. His father, Philip of Valois, was not indeed gifted with literary tastes, but at the same time neither was he so ignorant as Petrarch declared him to be. It was to Philip, for forcing on his people the heavy salt-tax, that Edward III. gave the name of "roi de la loi *Salique*," and received in return that of "wool-merchant." It was, however, from his mother, Jeanne,

daughter of the Duke of Burgundy, that John really derived his taste for books. She was a great friend to learned men. It was at her request that Jean de Vignay translated the "*Speculum Historiale*" of Vincent de Beauvais into the popular "*Miroer Historiale*," and composed the "*Epîtres et Evangiles du Cours de l'année*." The collection of stories also, contained in MS. Fr. 1594, the "*Roman de Girart de Rousillon*," and an Encyclopædia called the "*Livre Royal*," were dedicated to her. It was probably through this Princess that the books of her grandson, Charles V., which bore the arms of Burgundy, found their way into his library. The "*Miroir Historiale*" was translated in 1317, the year of her marriage. To complete the literary heredity of King John, it must be remembered that Jeanne was grand-daughter of St. Louis through his daughter Agnes, wife of Robert II., Duke of Burgundy. The reign of John II., politically so stormy and disastrous, was a time of great literary enterprise. It produced the famous translation of Livy by Pierre de Berchæur, and the great French Bible, with Commentaries of Jean de Sy(cis), the cost of which was laid on the Jews. The Bible was never completed, but a large fragment of it remains in the National Library (*fds. fr.* 15,397). The miniatures are either left in outline, or altogether omitted. One of the artists who worked on the MSS. of King John was Jean de Montmartre, called "*enlumineur*" in an account dated 1351. Another illuminator in his service is called Jean Susanne, who, in 1350, was receiving 2 sols *parisiis* per day as wages, and a further sum of 100 sols per annum for his clothes. In 1355 Humbert, Count of Dauphiné, usually called the Dauphin de Viennois, who in 1349 had ceded to Philip VI. his county on condition that any Royal Prince who enjoyed it should take the title of Dauphin, and bear the arms of Dauphiné (*or* a dolphin *az*) quartered with those of France, bequeathed to the King a Bible in fourteen volumes, and a Missal. During his eight years' captivity in England, John still busied himself among books, buying them and having them bound in London. His signature, "*Jehan*," occurs in several MSS. now in the National Library (*e.g.*, MS. Lat. 448). His first wife, Bonne, daughter of the memorable John of Luxembourg, King of Bohemia, who was killed at Crécy, had similar tastes. She died, however, before he became king. A Book of Hours which had belonged to her was in the Collection of M. Firmin Didot. Her four sons—Charles, afterwards King; Louis, Duke of Anjou, King of Naples and Sicily; John, Duke of Berry, and Philip, Duke of Burgundy, were all lovers and patrons of literature.

Delisle: *Cabinet des MSS.*, 14-18.—*Barrois*: *Bibliothèque Prototypographique*, ii.—*Paris*: *Les MSS. François de la Bibl. du Roi*, ii. 90.—*De Limiers*: *Annales de la Monarchie Française*, i. 196; ii. 60.

JEAN LE BON. *Patron.*

Saec. xv.

Comte d'Angoulême. Born 1404. Died 1467.

Third son of Louis, Duc d'Orléans, by Valentine of Milan, heiress of the Sforzas, grandson of Charles V., King of France, and brother of Charles d'Orléans, the poet. He was the founder of the library at Cognac, which afterwards, joined to that of Blois, became the inheritance of Francis I., whose mother, Louise de Savoie, was wife of Jean's son, Charles. Jean came of a cultured family, and inherited the family tastes. His three uncles were the most celebrated collectors of their time, and are still famous for their magnificent libraries. In his youth he was placed as hostage at the Court of England, and employed his enforced leisure in the purchase and even transcription of books. No fewer than ten MSS. are known to have come from "the hand of Monseigneur." Whilst in London in 1441—he was held in captivity from 1412, when he was eight years old, until 1444, when he was forty—he met with the copy of Durandus, which had belonged to his grandfather (*see* TREVOUX), and the reading of this contributed greatly to the moulding of his character. It is now at Paris (MS. fr. 437). At the beginning is written: "Ce liure est a Jehan, Conte d'Engolesme, le quel lacheta a Londres en Engleterre lan de grace, 1441." Five years after his return to France he married Marguérite de Rohan. Still his ruling passion was the acquisition of books. Soon after leaving England he had two devotional treatises written by his chaplain, Georges le Maalot. In 1453 he ordered payment of 15 crowns of gold to be made to Guillaume Arbalestrier of La Rochelle, who had transcribed for him "Le Songe du Vergier"; and in the year following he caused a Book of Hours to be

painted by Colinet de Merties (or Marties), an illuminator living at Paris. As usual with men of his class, several authors dedicated their works to him, and a number of MSS. still in the National Library, Paris, bear his arms and signature. The signature, for example, occurs in MS. Fr. 1,802, fol. 242 v., beside that of his brother, Charles of Orleans. The arms of Angoulême are France, a lambel of three pendants, *arg.*; the second charged with a crescent, *gu.* Some of his books have also the arms of Rohan, through his wife, who survived him nearly thirty years. In the MS. Fr. 684, "Miroir du Monde," and in 2,230, "Lai de paix et d'amitie," are found the arms of Angoulême, *parti* with Rohan. The latter are: *gu.*, nine mascles, *or*, side by side and conjoined, 3, 3, and 3. A book of "Heures de Marguérite de Rohan" was exhibited by M. F. Didot at the Exposition of 1867 at Paris; and two MSS. executed for her are preserved in the National Library: 1. "Livre de Messire Guy de Warewyk et de Herolt d'Ardenne" (MS. Fr. 1,746), showing on the frontispiece two capital M's, charged with the escutcheon *parti*, of Orleans and Rohan. 2. A volume containing a poem of Ymbert Chandelier (MS. Fr. 1,673), dated 1483, when Marguérite had been a widow fifteen years. As to the books copied by the hand of the royal captive himself, Delisle gives a list of nine of them, besides the "Caton Moralise," which is mentioned separately. "Is it not," says he, "an interesting spectacle to see the art of the copyist so highly honoured by the grandson of Charles V. and the grandfather of Francis I.?" The last book recorded as written for him is a Book of Hours, made in 1466, and now MS. Lat. 1,173 of the National Library. He died in 1467 at Cognac, leaving a son Charles, who followed in his steps. Charles was the husband of Louise de Savoie (*see* GUÉRY, &c.), and the father of Francis I. and of Marguérite d'Angoulême, the authoress of the "Heptameron." Concerning the remarkable Latin satirical romance, called the "Somnium Viridarii," and its French translation, "Le Songe du Vergier," Paris gives an extended notice, including particulars of this copy belonging to Jean d'Angoulême. It is now MS. fr. 7,058, and has at the end this note: "Mon tres redoubte et puissant seigneur Mons. le Conte d'Angoulesme, germain du Roy me fist escrire cestuy present Songe de Vergier en la Ville de la Rochelle en lan de grace mil quatre cens cinquante deux.—Ball" (*i.e.*, L'Arbalestrier).—*Delisle: Cabinet des MSS.*, i. 150; iii. 315, 349.—*Paris: Les Manuscrits François*, &c., iv. 101, 104, 308.

JEHAN (DE BRUGES). *Miniaturist.*

Saec. xv.

Court-painter to the King of France, Charles V., generally understood hitherto to have been the father of Hubert, Jan, and Marguerite van Eyck, but recently this has been doubted. Montfaucon mentions him as the decorator of a title-page in a Bible with miniatures of the year 1372. The Abbé Rive, Van Praet, and Michiels have asserted that this Bible, which was formerly in the Imperial Library at Vienna, but has since disappeared, was executed by Vaudetar. It may be mentioned that in the Imperial Library at St. Petersburg there is a MS. of Cicero on Old Age and Friendship, which originally belonged to John, Duke of Berry, afterwards to Louis, Duke of Bourbon—the whole of the miniatures in which are attributed to the hand of Jean de Bruges.—*Storch: Russland unter Alexander I.*, vi. 262. The French Bible referred to above is said to be in the Westreenen Museum at the Hague. But this is surely an error. The copyist of that MS. was Raoul d'Orléans. It was translated from the Latin by Guiart des Moulins in 1291, and contains the Commentary of Peter Comestor. Van Praet distinctly denies this of the Bible presented by Vaudetar to King John, and to which the rest of the description below applies exactly. This "Bible Moralisé" is now in the National Library, Paris, No. 7,268. It is enriched with handsome miniatures, attributed, *mal à propos*, to Jean de Bruges, who was not born in 1372, when this Bible was presented to the King by Vaudetar.—*Van Praet: Recherches sur Louis de Bruges*, 87. How did it come from Vienna? The agent who had it done for the King was Jehan Vaudetar—probably himself an illuminator and copyist. It is a large folio of 580 leaves, written in two columns. On the first or title folio is written in large golden minuscules: "Anno domini Millesimo trecentesimo septuagesimo primo istud opus factū fuit ad præceptū ac honorē illustris Principis Karoli Regis Francie, etatis sue tricesimo quinto, et regni sui octavo, et Johānes de Brugis Pictor regis prædicti fecit hanc picturā propria sua manu." The picture referred to is on the opposite page, and represents the King, in profile, seated, and as speaking to a man kneeling before him and offering him a book—on the first folio of which may be read the words: "Au commencement," &c. Both heads are likenesses, very carefully finished in delicate flesh tones. The draperies are very fine grey. The canopy over the King is of a clear blue, sown with golden lilies. The back-

ground deep blue, decorated similarly. The enrichments of the Gothic architectural frame are most elaborately and diligently finished. Montfaucon gives an engraving of the whole miniature in *Monuments de la Monarchie Française*, iii. pl. xii. See VAUDETAR.

JEHAN, SIRE. *Illuminator.*

Saec. XIII.

Given in list under 1292 in Paris. See BERNAR.

JESU, ANNA DE. *Patroness.*

Saec. XVII.

For this lady was executed in Portugal, under Netherlandish influence, a large Choir-book, with bracket-borders of the poor and trashy kind of art common about the end of the sixteenth century. On fol. 1 at foot are the words: "Anna de Jesu o mandou fazer, 1603." Colours rubbed, and appearing dry and powdery; the borders of bad Renaissance type. Now at South Kensington Museum, No. 119 A.

JOANNES. *Copyist.*

Saec. XII.

A Benedictine Monk of Casaurum, near Pescara.

Was distinguished about 1115 under Abbot Giso. "Renovandis libris, videlicet homiliis, passionariis altaris, expositionum, et ceteris Ecclesiasticis Codicibus, in quo scribendi studio." He

was proficient, together with Maurus and Oldrins (or Oldrinus). The last succeeded Guiso as Abbot.—*Muratori: Rerum Italicarum, Scriptores (Chronicon Casauensiense)*, ii. pt. ii. col. 880.

JOHANNES. *Calligrapher and Illuminator.* Saec. XI.

Called Eposius; a priest.

Wrote, and probably illuminated, an "Exultet," a Latin MS. in two parts, of which Part II. shows the calligrapher, or artist, kneeling at the feet of St. Peter. An inscription at the side shows that he was a priest of the name given above. The "Exultet" is so called from the commencing words of the Latin hymn, of which the roll consists. "Exultet etiam angelica turba celorum," &c. This one consists of 18 sheets of parchment of lengths varying from 6 inches to 24, but all 10 inches in breadth, including an ornamental border. The full length of the roll is 19 ft. 8 in. At intervals among the verses are paintings in tempera, used with a thick preservative vehicle or varnish, placed the reverse way. The purpose of this was, that whilst the reader recited the verses the roll falling over the desk should show the pictures to the people. Curious examples of this kind of roll are preserved in several public libraries, and among them the British Museum. The example in question is in the Vatican Library. It is dated by the endorsement of the names of Pandulfo and Landulfo, Princes of Benevento, who are known to have reigned there in 1059.—*Sérroux d'Agincourt, Hist. de l'Art, &c.*, iii. pl. liii. (Engl. Ed.).

JOHANNES. *Copyist.* Saec. IX.

Canon of the Collegiate Church at Quedlinburg.

Wrote the "Plenarium," presented to the chapter by the Emperor, Henry I.—*Cahier: Biblioth.*, 134.

JOHANNES. *Calligrapher.*

Saec. IX.

Wrote and illuminated "Gregorii Moralia, libri 28-35," in round Lombard characters, with fine initials of rather a unique kind, executed with the greatest care. A line in the "Explicit" says "Hunc iohannes scribere decrevit atque complevit." Now at Monte Cassino. Cod. 77. Folio.—*Caravita: I Codici e le Arte a Monte Cassino*, ii. 52.

JOHANNES. *Calligrapher.*

Saec. XI.

Subdiaconus of Monte Cassino.

Wrote at the command of Abbot Atanulphus, between 1011 and 1129, "Ambrosius in Lucam" in Lombard characters. Folio, with rude initials. A number of Latin verses at the end declare the writer.—*Caravita*, ii. 63-65.

JOHANNES. *Copyist.*

Saec. XI.

De Gente Ceretica or Cardiganshire, in the time of Salgen, Bishop of St. David's, in the reign of Edward the Confessor.

Wrote a copy of "St. Augustine de Trinitate" in the Library of Corpus Christi College in Cambridge, No. 5.—*Astle: Origin and Progress of Writing*, 104, and plate xx.

JOHANNES. *Copyist.*

Saec. XII.

Monk of Liessies.

"Scripsit" (says the Chronicle of his Monastery) "anno 1146,

librum elegante litterar. cultu in quo 4 Evangelistar. historiæ ex integro continentur, una cum concordantiis Eusebianis. Idem liber externis laminis argenteis accuratissime insignitus est, verum in una parte."—*Chron. Laetiense, in Monum. pour servir à l'histoire des provinces de Namur, de Hainaut, et de Luxemb. . . Reiffenberg: Bullet. du Bibliophile Belge, vii. 42.*

JOHANNES. *Illuminator.*

Saec. XIV.

His name and that of Hilla his wife appear in the "Cölner Schreinbüchern." — *Wattenbach: Das Schriftwesen im Mittelalter, 305.*

JOHANNES. *Illuminator.*

Saec. XIV.

In an order of October 30, 1350, is this note: "Johannes Dei Gratia Francorum Rex . . . Nos attenta sufficiencia Johannis Susanne, illuminatoris librorum, commorantis Parisius (*sic*), &c.," and with authority to pay him 2 sols. Paris, as his daily wages.—*Delisle: Le Cabinet des MSS., i. 16. See JEAN LE BON, King of France.*

JOHANNES. *Copyist.*

Saec. XIV.

Monk at Amelungsborn.

Executed, in 1372, for D. Albert, of Brunswick and Lüneburg,

a copy of the "Wigalosis or Ritters von dem Rade," by Wirnt of Gravenberg. With miniatures.—*Hagen & Busching, Lit. Grundriss zur Geschichte der Deutschen Poesie*, 143.

JOHANNES. *Copyist.*

Saec. xv.

Wrote "Remigii Episcopi Autissiodorensis monachi S. Germani Expositio in Epistolas Pauli." Vellum. Folio. Written in a fine Gothic hand. With large and splendid initials. On fol. 260 v.: "Explicit epistola ad hebreos per manus Fratris Johannis, pro quo placeat Deum orare. Anno dñi Mccccxxvi. Amen."—*Zaccaria: Itin. Literar. per Italiam*, i. 5. Called also Johannes magistri Lamberti de Rhoda, *alias* de Brabantia, and said to have also written at Monte Cassino, in 1468, another copy of this MS., now in the Library of the Chapter of Canons at Lucca.—*Ibid.*, i. 5. — *Caravita: I Codici, &c.*, ii. 295.

JOHANNES. *Copyist.*

Saec. xv.

Wrote, probably at Vienna, in 1425: "B. Alberti Magni de prædicabilibus, lib. i.—De x. prædicamentis, lib. i." Vellum. 4°. 285 ff. At end: "Scriptum per me Joannem Hermani de Westfrisia. Anno dñi Mccccxxv., die 6 Julii." Now in the Library of St. Mark's, Venice. Cod. ccxxxvi.—*Theupolus: Latina et Italica D. Marci Bibliotheca, &c.*, 127.

JOHANNES (UNGARUS). *Copyist.*

Saec. xv.

A Monk of Monte Cassino.

Wrote "Vitæ Sanctorum." Small folio. In a large and neat

Gothic letter. At end : "Istum librum scripsit Frater Johannes Ungarus." Now at Monte Cassino, No. 47. Perhaps the Joh. Ungarus who is recorded in the "Mortuale Cassinense" as having died April 23, 1466.—*Caravita*, ii. 317.

JOHANNES. *Copyist.*

Saec. xv.

Was the writer of the Prayer-book of Ladislaus Postumus, of the year 1453. It is remarkable for its historiated initials and miniatures. Descriptions with rough reproductions of several are given in *Památká Archaeologiké* (the Bohemian Journal of Archeology). The MS. is less known than for its importance it deserves to be. The first illumination on fol. 6 contains the Madonna and Child, seated under a Gothic canopy. At her feet kneels King Ladislaus, who holds a silver label in his hand, bearing the inscription : "MATER DEI, MISERERE MEI." At the side are the arms of Bohemia, Austria, and Moravia. The borders and initials are of the German type of flower-sprays, with occasional scrolls of ornamental foliage. On one or another of the pages are given the arms of Styria, Krain, Austria, Tyrol, Bohemia, Moravia, and Alsace. On fol. 5 is the dedication to the King as an acrostic, giving the name of the writer, Johannes, and ending :—

"Frater scripsit hec cuncta Joh^{es} dictus ab ulma
Et mellicensis cenobij monach^o, &c."

—*V. Haaka: Památka Archaeologiké, &c.*, i. 310.—*Wartburg*, 1882, No. 7, 102-3.

JOHANNES. *Copyist.*

Saec. xv.

Monk at St. Ullrich and Afra, in Augsburg.

V. d. Abt Melchoir v. Steinham (1459-74), "Scriptor peritus."
—*Klamur: Hierarchia Augustana*, iii. 80.

JOHANNES. *Copyist.*

Saec. xv.

A Monk of Vallombrosa.

Wrote, in 1446, a "Lectionarium" for the Cathedral of Florence, beginning with the first Sunday in Advent. Folio. Vellum. 2 cols. 250 ff. With splendid initials, containing figures of the Saints. At the end of the "Commune Sanctorum" is this note: "Ego Johannes Francisci monachus, Ordinis Vallis Umbrosæ, scripsit hunc librum, sub anno Domini Mccccxvi." Now in the Laurentian Library, Florence. Cod. cxliv.—*Bandini: Catal. Biblioth. Leopoldina Laurentiana, &c.*, col. 442. See GIOVANNI D'ANTONIO.

JOHANNES (DN . . . DI NICOLAO). *Copyist.* Saec. xv.

Wrote, in 14 . . ., "La Divina Commedia." A magnificent MS. of the commencement of the fifteenth century. Vellum. 460 ff. Remarkable for the beauty of its half-Gothic handwriting, the richness of its golden ornaments, for its miniatures, and for the graceful designs which portray the various conceptions of the poem. At end: "E qui finisce lo câto xxxiij della terza câticha della comedia di dante alleghieri ouero aldighieri. Et la sua lettura edita et chompiuta p me frâcescho di bartolo da buyti cittadina di pisa. lo dì della festa di scto bartholomeo addi xj di giugno. nel mcccclxxxv." And in the margin: "Et scripto fuit qsto libro per me John dn . . . (erased) di Nicholao anno mccc." . . . The text is placed in the middle of the page, in a larger character than the Commentary which surrounds it. Besides the illuminated initials to each paragraph of the Commentary, every Canto is, or was intended to be, adorned with two grand initials, containing miniatures three inches high; but in many parts of the MS. the places are left blank. There are only 17 in the "Inferno," and 15 in the "Purgatorio." The latter are accompanied with rich arabesqued borders which surround the page. In the Cantica of the "Paradiso" are similar initials, but much smaller, and found only at Cantos xi., xx., and xxv. These miniatures are chiefly notable for the delicacy of their execution and the freshness of the colours. On fol. 1 of the "Purgatorio"

is an elegant composition, simply executed in Indian ink, which was probably intended to be coloured. The MS. formerly belonged to the Accademia della Crusca, and was used in the compilation of the famous "Vocabolario." In 1783 it was added to the Magliabechiana, Florence, where it still remains. — *Colomb de Batines : Bibliogr. Dantesca*, ii. 589.

JONAS, PAUL. *Copyist.*

Saec. XVI.

Wrote at Prague, in 1580, "Fisleri (Joannis Ep. Roffensis) Psalmi XV. seu Precationes. Accedunt Fr. Petrarchæ Poetæ Oratorisq. Clariss. Psalmi penitentiales." Vellum. Small 8vo. 358 pp. Exquisitely written in Italic characters with capitals in gold, having a title-page within an interlaced border, in letters of gold. Belonged to Mr. Bragge, of Sheffield. Sold at Sotheby's in 1876.—*Sale Catalogue*, 31, No 165.

JORIS, VAN HOEBERGHUE. *Copyist and Bookseller.*

Saec. xv.

Sold, in 1427-8, to the Duke of Burgundy, two "Doctrinalia," a "Grecismus," and a "Logic pour des enfants de la chapelle du dit Duc."—No. 874, "Recette Générale," 1427-8.—"A Jorys Van Hoebergue, pour deux doctrinaulx, ung gressime et ung logique que par le commandement et ordonnance de MdS. l'on a prins et achetté de lui pour Jacob et Hermonnet, enfans de la chapelle de MdS. pour apprendre aux escolles leur latin, ix. f. x. s."—*Laborde : Hist. des Ducs de Bourgogne*, 254.

JOSSET. *Copyist.*

Saec. xv.

Lived at Dijon.

Wrote a little book on paper, containing Letters of King Edward
VOL. II. Y

of England to John, King of France.—“A Josset escriptvain demourant audit Dijon pour son salaire d'avoir escript pour MdS. ung petit livret en papier des lettres envoyees des long temps a, par le roy Edouart d'Angleterre au roy Jehan de France, touchant la prinse du roy Jehan—pour ce 1 fr. iv. gros et demi.”—*Laborde: Hist. des Ducs de Bourgogne*, pt. ii. 1, 344, 528, 1,163. *Recette Générale*, 1,434-5.

JOUBERT, JEAN. *Miniaturist*.

Saec. XVII.

Painted natural history and plants, and was master to Charles Aubriet.—*Nagler*, vi. 486.

JUAN. *Copyist*.

Saec. XV.

A Clerk of Barcelona.

Wrote, in 1463, a Missal with miniatures, once in the University Library, at Siena.—*Andres: Cartas Familiares, &c.*, i. 149.

JUDENBURGA, JOH. DE. *Copyist*.

Saec. XIV.

Wrote, in 1374, perhaps at Judenburg in Styria: “Liber apparicionum et Visionum B. Marie Virginis auctore Johanne monacho de morigenato,” and other works relating to the Virgin Mary. Vellum. 4°. Now in British Museum, Add. MS. 18,027.

JULIANUS. *Copyist.*

Saec. xv.

Wrote, with elegance, an "Ovidius." Now MS. Lat. No. 10,311, National Library, Paris, signed "Julianus pro d. F. protonotaire et mar[chione]."—*Delisle: Le Cabinet des MSS.*, ii. 369.

JULLIEN, ROBERT. *Illuminator.* Saec. xvi. et xvii.

The name of this miniaturist appears in the "Estat des Officiers domestiques du Roy," for 1599, and after the "peintres vallets de chambre," under the heading "autres peintres et gens de mestier." "A Robert Jullien, enlumineur x escus." His name appears again in the "Estat" of 1609. "A Robert Jullien, enlumineur de sa Majesté, la somme de trente liures tournois, à luy ordonnée pour ses gaiges, de laquelle somme le présent trésorier n'en a peu paier aucune chose fault de fonds pour ce, cy, *Niant.*"—*Laborde: La Renaissance des Arts, &c.*, i. 247.

JUSTINUS. *Copyist.*

Saec. xiv.

Wrote "Biblia Sacra Latina." Vellum. Folio (14 × 9½ inches). 647 ff. A very splendid MS. of the Latin Vulgate, containing upwards of a hundred miniatures, and having all the initial letters highly illuminated in gold and colours. Written in a large Gothic character in 2 columns. At end: "Ego Justinus Magistri Stephani de Civitate Therm. . . (illegible) incepti, mediavi et complevi istam bibliam Deo Gratias, et meum pro robore signum feci." Here follows a monogram. Formerly in the Library of the Duke of Sussex. A complete list and description of the illuminations of this noble work are given by *Pettigrew: Bibliotheca Sussexiana*, i. lxxx.-lxxxvi.

KAGER, MATTHEW. *Miniaturist.*

Saec. xvii.

Painted, in 1612, a miniature of the Baptism of Christ for the Album of the Duke of Stettin. See BERNHART.

KALB, SIEGFRIED. *Copyist.*

Saec. xiv.

A Monk of Eberach.

Wrote, in 1315, a Latin Bible and other books. This Bible is now in the Ducal Library at Wolfenbüttel.—*Ebert: Handschriftenskunde*, &c., i. 153.

KARTHÄUSERINN, MARGARETHA. *Copyist, &c.*

Saec. xv.

A Nun of the Convent of St. Katharine in Nuremberg.

Wrote, between 1458 and 1470, eight large Folio Choir-books, very correctly, and with "schönen gewalten Figuren ausgezieret." The first is dated 1458, the second 1459, the third 1460, the fourth 1461, the fifth 1465, the sixth 1467, the seventh 1468, the eighth 1470. In each of these books we read at the beginning her name, the year, and this note: "Nach christi gepurt M^occcc^o in dem yar hat geschriben disz Puch Swester Margretha Carthuserin zu nuz irem Kloster zu Sant Kathrein in Nurnperg Prediger Ordens, pit Got für sie." Besides the above she wrote "Pars Aestivalis Missalis." Small folio. Also, together with another nun, Sister Margaretha Imhoff, in 1452, part of a Missalis Hiemalis, with similar inscription. She must have had a fair knowledge of Latin to be able to write so many volumes without mistakes. A Dominican of Cöln offered 400 thalers for each volume, but the offer was declined. Now in the Public Library at Nuremberg. That this lady also wrote a Latin Bible is an error.—*Rettberg: Nürnberge Briefe*, 178. *Murr: Beschreibung*, &c., 78, 79.

KAULITZ, CHRISTIANUS LODOV. *Copyist and Illuminator.*
Saec. (?)

Wrote and illuminated "Patricii Reipublicæ Norimbergæ : Das ist 83 uralte Adeliche Geschlächt daraus der Rath von 600 Jahren her erwählet," &c. Folio. 281 ff. "Scripsit et delineavit Christianus Lodovicus Kaulitz."—*Murr : Memorabilia . . . &c.*, i. 207.

KAYEL, GEORG. *Copyist.* Saec. xv.
Priest of Nuremberg. Died 1488.

Wrote, 1475, a Missal in folio, 2 vols.—*Murr : Beschreibung v. Nürnberg*, 8, 131.

KEALER, JOH. *Copyist.* Saec. xv.
Of Kempten.

Wrote, in 1493, a "Calendarium Ecclesiasticum s. Festa Sctor.," also a "Missale" and "Breviarium." Now in the Library at Berne.—*Sinner : Catal. Mstor. Biblioth. Bernens.*, i. 36.

KEDWELLI, DAVID DE. *Illuminator and Copyist.*
Saec. xiv.

Apparently a native of Kidwelly, in Wales.

Illuminated in the most unclerical and startling manner a MS of "Gratiani Decretum, secunda pars, cum glossa Joannis Teutonicus et Bartholomei de Brescia." Two volumes, large

folio. Vellum. These MSS. are an example of that random mixture of good, vigorous, and even tasteful design with coarse indecency sometimes seen in mediæval cathedral ornaments. The artist is at once, as Fleury says, "sublime et bouffon." He is the Rabelais of illumination. At the moment when he seems to have reached the height of thoughts the most pure and serious, he plunges into some grimace or ribaldry, or worse, that utterly disgraces the subject. Almost every page is vulgarised by some grossness. The text of Gratian, the great jurist—surely a sufficiently grave and serious subject—is here divided into two columns of very large dimensions, for these two volumes are of immense size, like the enormous *Infortiats* of Boileau's "Lutrin," with narrow sides, but deep lower margins, to receive the annotations. The sides, centres, and lower edges of the pages, therefore, are devoted to the embellishments of the artist. Besides the scenes which serve as a pictorial commentary on the author, and which, if not skilful or high-class, are numerous and intelligible, the illuminator has added a vast variety of long, sweeping terminals, stems, brackets, and half figures, in which he gives the rein to ideas which it would seem impossible to tolerate, above all in the pages of an author like the present. In many of the stories he simply fits the figures to the intended space, regardless of proportions, and they appear at times as they might in a cylindrical mirror. In the flourishes and finials of the ornament are all manner of grotesque and shameless objects. A fantastic harpy, or other half human half brutal form, the head mostly human, with the tongue protruding, accompanies the representation of some serious legal ceremony. A figure with the finger in the open mouth—not a clumsy symbol of silence, but of appetite—opposite some other exhibition of the lowest kind, forms the flourish each way to a stem, on the summit of which is the half-length of a woman, with a large Priapean symbol resting on her hand; and this "fleur on impudique" occurs just beneath the miniature where a Bishop receives before the Church the vows of chastity of a nun. The enormous size of these volumes, which, however, only contain a part of the Decretals of Gratian, must have involved an enormous amount of labour, but why the artist should have so abandoned himself and prostituted his pencil on such a work, is past comprehension. He must have been an utter brute-beast. He thus finishes his labours. At the end of the text: "Explicit textus decretorum. David Galensis de Kedwelli scripsit. Valeat et gaudeat ac uiuat in secula seculorum. Amen." He

then finishes the gloss, and adds: "Explicit apparatus Decretorum. David Galensis de Kedwelli scripsit. Explicit, expliceat. Bibere scriptor eat." This is what one would expect, a frank and characteristic finish. The MSS., formerly belonging to the cathedral, are now in the Public Library of Laon, No. 372.—*Fleury: Les MSS. à Miniatures de la Bibl. de Laon, &c.*, ii. 54.

KELLER, HEINRICH. *Copyist.*

Saec. xvi.

Executed, in 1562, the writing and musical notation of a large Choir-book for the Abbey of St. Gall, of which he was organist. The MS. is described under HÄSTELI, who adorned it with miniatures, &c. It was exhibited at the Historical Music Loan Exhibition in London, 1885. Haenel says of it that it is "bene scriptus et plurimis picturis historiar. biblicarum, angelorum, instrumentorum, musicorum, animalium, florum, &c., egregie decoratus sumptu non modico."—*Haenel: Catalogg.*, 696, No. 542. Also an "Antiphonarium ad Vesperas," &c., written in 1564, with two miniatures. Large Folio.—*Ibid.*, 696, No. 543.

KEMPEN, GODFREY VON }
(GODOFREDUS). } *Copyist and Illuminator.*

Saec. xiv.

Born in Diocese of Cöln. Monk of S. Agnetenberg in 1399.

The Chronicle of Mont St. Agnes calls him "Sciens bene scribere legere et cantare. Hic unum Missale pro summo altari et tria Antiphonaria scripsit et plures libros *illuminavit*. Sed et altaria Ecclesiae Sctor. imaginibus venustissimis pinxit et decoravit."—*Thom. à Kempis: Chron. Montis Str^e Agnetis*, 26, 27.

KEMPEN, JOHANN VON. *Copyist.*

Saec. xv.

A Monk, and afterwards Prior, of Mont St. Agnes.
Died 1432.

He was the elder brother of the celebrated Thomas von Kempen (or à Kempis), their family name being Hämmerlein, or Hemerchen; Latinised, Malleolus. He was a most industrious copyist, and promoted the occupation in his cloister. "Wie er denn auch selbst ein geschickter Schreiber war, und in Windesheim und anderen Klöstern des Ordens noch lange nach seinem Tode Missalien, Gradualien, &c., die er geschreiben, gebraucht wurden."—*Wolfsgruber: Giovanni Gersen, sein Leben und sein Werk de Imitatione Christi*, 54.

KEMPEN, THOMAS VON. }
KEMPIS, THOMAS A. } *Copyist.*

Saec. xv.

The celebrated transcriber (by many considered as the author) of the "De Imitatione Christi." He was a monk and sub-prior of the Convent of Mont St. Agnes, near Zwolle. Born about 1380. Died 1471-72. As a monk he occupied himself, like his elder brother, in the copying of books. Among his transcriptions, besides the "De Imitatione," were a Bible in 4 volumes, seen by Rosweide in the Library of Canons Regular at Köln; a Missal, and several works of St. Bernard, and other treatises, which were at St. Agnetenburg for a century after his death. The most ancient MS. of the "De Imitatione" extant, which bears a date and author's name, is that formerly at Kirchheim, but now in the Royal Library at Brussels, No. 15,137. It has at the foot of the first folio these remarkable words: "Notandum quod iste tractatus editus est a probo et egregio uiro, Magistro thoma, de monte St^{ae}. Agnetis et canonico regulari in Trajecto, Thomas de Kempis dictus descriptus ex manu auctoris in trajecto anno 1425, in sociatu prouincialatus." The supposed archetype MS. of this celebrated book by Thomas à Kempis is also kept at Brussels, Nos. 5,855-5,861. It is a small volume, composed of 192 leaves of paper, intermixed at irregular intervals with leaves of vellum. At the end are these words:

"Finitus et completus anno domini Mccccxli per manus fratris thomæ Kempis in Monte Sanctæ Agnetis prope Zwollis." The Monastery of Mont St. Agnes belonged to the order of Canons regular of St. Augustine, and to the Congregation of Windesheim. Thomas Hämmerlein or Hemerchen, a native of Kempen, in the diocese of Köln, was admitted there as a novice in 1400, became a priest in 1413, and died there in 1471, at the age of ninety-two. He became the historian of the monastery, and, during his long residence, composed numerous works and transcribed others—among which were a Bible and Missal, as noted above, but which now are lost. The only volumes in his handwriting known to be in existence are :

1. A volume, containing a collection of treatises, written in 1441, among them the "Imitation."

2. Another volume, containing further treatises, composed by Thomas, written in 1456, and taken from Mont St. Agnes to the House of the Jesuits at Courtrai, and afterwards to that of the same Society at Antwerp. It is now in the Royal Library at Brussels.

3. A volume, containing "Sermones ad Novitios" and "Vita Sanctæ Ledewegis," now in the University Library at Louvain. This is not the place for entering the mighty controversy respecting the authorship of the "De Imitatione." But it must be admitted that the signature proves nothing, as it is simply the ordinary note usually added by the copyist, and is, in fact, identical with that in the Köln Bible, copied by him. An author was accustomed to add "compilatus," or some other word denoting authorship in addition to transcription. See *Ruelins: Preface to Facsimile of the Autograph MS.* Published by Elliot Stock, London, 1885.—*Lambinet: Origine de l'Imprimerie, &c.*, ii. 176. Thomas was a good writer, and devoted his spare time to copying, illuminating, and restoring or emending MSS. He was, besides, the composer of several works : among which were "Soliloquim animæ;" "De tribus tabernaculis;" "De elevatione mentis;" "De compunctione cordis;" "De fideli dispensatore;" "De solitudine et silentio," and a few sermons and letters. The great argument against his authorship of the "De Imitatione" seems to be the statement of Abbot Trithemius of Spanheim, only twenty years after Thomas's death, that he had himself known that work for many years, implying a time before Thomas copied it. The earliest dated copy in his handwriting is accepted to be that of 1441 (*Rosweide: Vindicia Kempenses*, 19). Others are named as containing the dates 1427-28, and even 1425,

but their authenticity is not sustained. The question, however, is still an open one, notwithstanding the so-called *conclusive* proofs for and against his claims, advanced by the supporters of the various theories; and the literature of the controversy, extending over the last three centuries, is enormous. — *Wolfsgruber: Giovanni Gersen, sein Leben und sein Werk "de Imitatione Christi,"* 54, 62, 185, 254, &c. Augsburg. 1880.

KERALD. *Copyist, &c.*

Saec. (?)

Assisted Heribert of Reichenau to execute an Evangeliary for Archbishop Egbert of Trèves. Now in the Public Library of that city. — *Woltmann: Geschichte der Malerei*, i. 250.

KEYM, JOH. *Copyist.*

Saec. xv.

A Monk of Scheyren.

Employed under Abbot Wilhelm (1449–1467), and wrote, between 1463 and 1468, "Vincentii Bellovacensis Speculi Historialis, Partes i.–iii." Now in the Royal Library at Munich. — *Hefner: Oberbairischen Archiv*, ii. 94.

KLINGENER, JOH. *Copyist.*

Saec. xv.

Wrote, in 1455, a Psalter in German, with Commentary by Nicholas de Iyra. Paper. Folio. 302 ff. On fol. 292 v, "Finitum est Hoc psalterium Per me Johannem Klingener Scriptorem Nüwenburgensis dyocesis. . . . Anno Ab incarnatione Domini Millesimo quadringentesimo Quinquagesimo quinto Feria tertia

post Exaltationem Sancti Crucis." And at end : "Scriptum per me Johannem Klingener ut supra." With many coloured initials and borders. Now in the Fürstenberg Library at Donaueschingen. —*Barack: Die Handschr. der Fürst. Fürstenbergischen Hofbibl. zu Donaueschingen, &c., 173-74.*

KNODDE, NIC. *Illuminator.*

Saec. xv.

Entered the Guild at Bruges in 1463.—*Laborde, 562.*—*Kirchhoff: Die Hdschr.-händler des Mittelalters, 188.*

KÖNIG, HANS. *Miniaturist.*

Saec. xvii.

Painted a miniature of the "Nativity," and another of "Christ Blessing Little Children," for the Duke of Stettin's Album. *See* BERNHART.

KOORTEN, JOANNA. *Miniaturist.*

Saec. xviii.

Born 1650. Died 1702.

Worked in Holland.—*Zani: Enciclop. Metod., xi. 171.*

KOREZECK, BENEDICT DE. *Copyist.*

Saec. xv.

Wrote, in 1410, a Latin Bible, with miniatures. Now in the Town Library at Nuremberg.—*Murr.: Memorabilia Bibl. Norimberg., i. 226-28.*

KOREZECK, MARTIN DE. *Copyist.*

Saec. xv.

Father of the foregoing.

Wrote, in 1410, a copy of the works of Avicenna. Formerly in the Cathedral Library at Mainz. — *Gudenus : Cod. Diplomat.*, ii. 564.

KRAMER, BALTHASAR. *Copyist.*

Saec. xv.

A Priest of Augsburg, and Monk of SS. Udalrich and Afra.

Wrote, in 1494–95, two MSS. containing “Psalmi, Cantica, Hymni, Officium defunctor.,” &c.—*Braun : Notitia, &c.*, iii. 101. — *Veith : Bibliotheca Augustan.*, i. 97. See WAGNER, I.

KRIEKENBORCH, }
KRIKENBOURG, } JEAN. *Copyist.*

Saec. xv.

Of Ghent.

Employed by Louis de Bruges (Gruthuyse). In 1485 he copied for Louis “Claudii Ptolemæi Cosmographia, latine a Jacobo Angelo.” A very large Folio. Vellum. Bound in blue velvet. 160 ff. This is a magnificent MS. It is written in 2 columns, in the usual fine character called “bâtarde,” containing 160 ff. At the back of the first folio is a lovely miniature occupying the whole page, 575 m. by 402 m., or 21¼ in. by 14⅝ in. The subject is in honour of Gruthuyse, who is kneeling at a *prie-dieu* in his oratory, with two attendants standing behind. In the rich and broad border were formerly the arms of Gruthuyse, but they have been effaced. The badge of the mortar, however, has been left in three places, and the device, “Plus est en vous” twice. On the opposite page another large border, in which the arms at foot are effaced, but the supporters—two unicorns—are left. In each corner is the mortar, and traces of the arms in several

places. The device occurs five times. At the back of fol. 4, and opposite the text, is another grand miniature of the château of Ooscamp, the residence of the Seigneur de Gru-thuyse. It is surrounded by a moat, and situate in the midst of a landscape which extends into the far distance. From the château issues a knight in complete armour, on whose helmet is written the word "Léal." Four standards float from the roof, each bearing a different blason, now defaced. The border contains a large mortar and two smaller ones, and four labels bearing the device. The text commences on fol. 5 with a border containing arms and devices, some destroyed. On the back of fol. 152 is this note: "Explicit johannes de Kriekenborch, scriptor jn Gandauo Anno a natali xpīano Mccclxxxv." The MS. is now in the National Library, Paris, MS. Lat. 4,804.

2. He also copied for the same patron, in 1491, the superb MS. of the Consolation of Philosophy, of Boethius, in Flemish. "De Vyf Boeken Boetii de Consolatione." Very large Folio, formerly bound in green velvet, now in red morocco. Vellum. 392 ff. Another splendid MS. in 2 columns—one containing the Latin text, the other the Flemish translation. At the head of each of the 5 books is a very curious miniature, and a border of great beauty. The miniatures are 316m. by 406m. (11¼ by 12¼ in.). In the first border are three escutcheons containing the arms of Gruthuyse—*quarterly* 1 and 4, *or*, a cross *sable* for Gru-thuyse—from Erembold, a Crusader, in 1096; 2 and 3 *gules*, a saltire *argent*, for Van der Aa, an ancestor of Louis de Bruges. Also the device, "Plus est en vous," and the mortar in the initial. In the second border are the arms covered over—seven devices, two of them effaced, and two mortars. The initials tied together are those of Louis and Marguerite in the great initial of the page, but the letter M has been converted into an A for Anne of Brittany, when the MS. came into the possession of Louis XII. of France. In the third are similar ornaments, some effaced, and the same interlaced letters, L. M. In the fourth also similar; but here the device is in Flemish: "Meer es in u." Similarly in the fifth. The text ends thus: "Hier endt desen weerdigen bouc boetius de consolatiōe philosophie . . . om hoghe edele ende moghendē heere mer Lodewyc heere van den gruthuse graue van Wincestre prinche van Steenhuse heere vā auelghē van Hamste, van oorscamp, vā Beueren van Thielt ten houe, et^a bi mi jan van kriekenborch

under danich dienare des voorū heere int jaer ons heeren 1491 den 16^{ten}. In Maerte." This is one of the handsomest of the Gruthuyse MSS., and one of the last ever executed for Louis de Bruges. The translation was printed at Ghent, in 1485, by Arnaud de Keyser (L'Empereur). Now in the Royal Library, Paris, MS. Lat. 6,810. — *Van Praet: Recherches sur Louis de Bruges*, 142, 200.

3. Various treatises, at least one of which was written by Jean de Krikenbourg. The MS. is on vellum, beautifully written and richly illuminated. 110 ff. On fol. 104 is this rubric: "C'y commence ung petit traitie abregie parlant de l'art de scavoir bien mourir." At end: "Explicit le traitie abregie escript a Gand par moy Jean de Krikenbourg en lan de grace 1491." Now in the Royal Library at Turin, Cod. XLVI. i.; iv. 24. — *Pasini: Catal., &c.*, ii. 475. See also *Delisle: Cabinet des MSS.*, i. 144. See **CRICKENBOURG** and **GRUTHUYSE**.

KUHN, JOHANN. *Calligrapher.*

Saec. xvii.

In Worm's Museum—or History of Rarities—among the specimens of Micrography, is this: "Spectat huc membrana in qua totus Catechismus Germanico idiomate, Anno MDCXLVI. exaratus est, e quodam Johanne Kuhn aetatis anno xlii, qui in quavis manu unicum saltem habuit digitum. Literas certè eleganter satis depictas, tam minio quam atramento, varietate, quoque insigni ludentes ostendit membrana. Rem vero ita se habere ipsemet hisce in eadem testatur: Johan Kuhn werd ich genandt. Hat nur ein finger an jede handt."—*Worm (Ole): Museum Wormianum*, 387. Lugd. Bat. 1655. Fol.

KUNIGUNDA. *Copyist.*

Saec. xv.

A Nun of St. Catharine's, Nuremberg. Obtained the name of "Schreyberin," or "writress," from her occupation.

Wrote: "Novum Testamentum Germanicum," which she finished

in 1443. At end: "Dicz Puch ist ausgeschriben worden am Freytag vor Sant Michels tag, der war an einem Suntag Anno dñi M^ccccc^o vnd in dem xliij Jar. Pitt Gott für die Schreyberin die dicz Puch geschriben hat."—*Murr: Memorabilia, &c.*, i. 253.

KÜNZ, JOACHIM. *Copyist.*

Saec. XVI.

A Monk of St. Gallen. Died 1515.

The menology says of him, "Monasterio multos libros utiles scripsit."—*Weidmann: Geschichte der Bib. v. St. Gallen*, 63.

LACROIX, PIERRE DE. *Copyist.*

Saec. XV.

Wrote, about 1406, for Marie de Berry, "L'Aiguillon d'Amour Divin," being Simon de Courcy's translation of the "Stimulus Amoris," attributed to S. Bonaventura. The Latin version occurs in vol. vii. pp. 192, 233 of the printed edition of his works. In the same MS. are contained "L'Horloge de Sapience" from the Latin of John of Suabia; "Discours de Jean Gerson au nom de l'université pour la réforme du royaume. 1405"; "La chapellet des trois fleurs de lis"; "La Règle des prudes femmes." In large 4^o. Vellum. 334 ff. 2 cols, now No. 7,275. MSS. Royal Nat. Library, Paris. With miniatures, vignettes, and initials. It is a most beautiful volume, the materials being compiled by Simon de Courcy, Confessor to Marie de Berry, who charged this excellent copyist with its transcription. His signature is found on ff 110v. and 334. The following note is written on the back of the folio preceding the frontispiece: "Ce liure contient premièrement un liure que compose frère Bonne Adventure, Cardinal, de lordre de St. François, et appella son traittié: 'L'Aguillon damour diuine. Item, le second traittié composa un frère de lordre Saint Dominique en latin, et un cordelier le translata en françois et est intitulé, L'Horloge de Sapience. Item, con-

tient un notable et haulte matière sur le fait de saintte Eglise exposée de par l'université de Paris deuant le hault conseil du Roy notre sieur, &c. Et appartient ce dit liure à très haulte et puissante dame Marie fille de très redoubte prince Jehan, duc de Berry, fils de roy de France. Et le fist escrire par grant diligence frère Symon de Courcy cordelier confesseur de la ditte dame. Si plaise a tous ceulx et celles qui ce liure verront et lirent de prier Dieu pour yceulx dessus nommez. Et que en lisant dudit liure puissent tellement y profiter que en Paradis avec le doulx Jhesus et sa glorieuse Vierge Marie sa mère puissent habiter. Amen. Que Dieu l'ottroit. Et fut achevez lan mill cccc et vi le jour de la Penthecouste." This Marie de Berry was three times married. First to Louis de Châtillon comte de Dunois, who died in 1391. Next to Philippe d'Artois, comte d'Eu, one of the authors of the "Cent Balades." He was a son of Jean d'Eu, and died in 1397. Lastly, in 1400, to Jean, Comte de Clermont, afterwards Duc de Bourbon. He was then only twenty years of age, and she survived him also, living until June 1434, when she died at Lyons. It is this lady whom the miniaturist has represented in the frontispiece to the first treatise, kneeling before the Virgin in a long scarlet robe and cassaquin furred with ermine. Her neck and shoulders are bare, and on her head she wears a coronet of gold. Behind her stands a young girl also richly draped and having on her head a golden jewel. The MS. probably remained in the hands of the Bourbons till the confiscation of the property of the Constable in 1525. At the end is the signature of Jeanne de Bourbon, granddaughter of Marie de Berry, and wife of Jean de Chalons, prince d'Orange. She died in 1502.—*Paris: Les MSS. François de la Bibl. du Roi*, vii. 256; vi. 362.

LACY, JOHN. *Copyist and Illuminator.* Saec. xv.
Anchorite of the Order of Preaching Friars of New-
castle-on-Tyne.

Wrote and illuminated a Collection of Tracts on various subjects, beginning with "Commemorations de Sanctis tabulis pictis" (37) ff. 1-16. The last of these miniatures represents the

writer in prison, praying under the window to the Virgin who appears above. 2. Kalendar. 3. Horæ B. V. Mariæ. Litanîæ. Officium Defunctorum, orationesque (fol. 17), with musical notes. At the end of this part is the following note in golden letters: "Preyeth for the saule of frere Jon Lacy, Anchor. and reclused in the new castel upon tynde: the wiche that wrooth this book and lymned hit to his own use, and aftur to othur, in exitynge hem to deuocion and prayers to God," &c. With other matters. Vellum. Folio. 151 ff. Now in the Library of St. John's College, Oxford. No. xciv.—*Coxe: Catal. Codicum Msstor. Collegii Scti. Johis Baptista*, 27.

LAMBERTUS. *Calligrapher, &c.*

Saec. XII.

Canon of St. Omer.

Wrote a Cyclopædia entitled "Liber Floridus." It is one of those undigested miscellaneous collections often met with in the middle ages under the title of "Mirrors," such as the "Specula" of Vincent of Beauvais, and the "Tesoro" of Brunetto Latini. Of the "Liber Floridus" more than one copy exists. There is one at Wolfenbüttel, another at Douai (No. 740). The latter is a XV. century copy of the historical portions of the MS. of St. Bavon now under notice. This work of Lambert's contains 192 treatises, of which the titles and occasional notes are given in an article by M. Jules de St. Genois in *Messager des Sciences Historiques de la Belgique* for 1844, 473. Of the author very little is known; he calls himself "filius Onulphi. canonicus sancti Audomari." In the chronological table (Tract 23) of the MS. is this note: "MLXXVII., VI. Kal. febr. Onulfus Canonicus, pater Lamberti, qui librum scripsit obiit." The volume is in large folio, written on vellum, and in a very dilapidated condition. It contains 287 ff., much injured by binding, and is full of miniatures, illuminated initials, and marginal borders. The writing is by several different hands, none apparently later than 1125. On fol. 3, after the several preceding tables, the work begins: "Incipit capitula Lamberti in Floridum," the writer explaining that he calls the book "Floridus" because it has

been compiled "de diversorum auctorum floribus." Fol. 13 is filled with a large miniature of the Castle of St. Omer, with the words: "Sithiu villa, id est Sci. Audomari castrum." Beneath is a monk writing at a desk, surrounded by a list of the Abbots of St. Omer from St. Bertin to Otger. Then follows a mass of treatises on all the learning of the time—geography, astronomy, astrology, natural history and science, theology, mythology, chronology, &c.—from Isidore, Rabanus Maurus, Martianus Capella, Beda, and others. Altogether the "Liber Floridus" is a wonderful hotch-potch of sound erudition and true learning, combined with stupendous credulity, ignorance, and error; yet valuable to us as throwing contemporary light on the ideas and opinions of the early middle ages, in science, philosophy, and religion. As a work of art it betrays an unmistakable Byzantine influence. Thus the miniature representing St. Omer presents the Bishop seated on a sort of rainbow of black, white, and blue, in the act of blessing, according to the Western rite. In the left hand he holds a cross. He has grey hair and beard, a high forehead, and regular features. The pose is good, but the draperies are too symmetrical, and the border is entirely free from any Gothic influence whatever. The view of the Castle of St. Omer already mentioned is quite of the symmetrical and symbolical kind, with the regular turrets, crenellations, and kiosks met with in Byzantine illuminations; and the details of the cloister in which the monk is seated are purely Byzantine. The list of abbots is dated, except the last—Otger, who may be therefore supposed to be still living when the MS. was written. The list of kings of France ending with Philip II., who began his reign in 1180, confirms this opinion; and, indeed, so does the note about the writer's father. An analysis of the art of the MS. is given in *Michiels: Histoire de la Peinture Flamande, &c.*, i. 396. See also *Dehaisnes: L'Art Chrétien en Flandre*, 37, 38.

LAMBERTUS. *Copyist.*
A Monk of Laach.

Saec. XI.

Wrote "Homelias, SS. PP. Super dominicas et festa totius anni." In 2 vols. "Pulcherrimè notæ."—*Ziegelbauer: Hist. Rei Litterariæ Ord. St. B.*, i. 505.

LAMBERTUS. }
 LANTBERTUS. } *Copyist.* Saec. XI.

Monk of St. Maur-des-Fosses.

Wrote, under Abbot Eudes, a volume of the works of St. Augustine. It contains this note: "Pro merito vite Lantbertus ipse beate . jubente Oddone abbate, scripsi libellum devotus amore." The MS. is now in the National Library, Paris, MS. Lat. 12,219. —*Delisle: Cabinet des MSS.*, ii. 74.

LAMBERTUS. }
 LAMPERTUS. } *Copyist.* Saec. XII.

A Monk of Admont.

"Scriptor solertissimus."—*Pez.: Thesaur. Anecd.*, ii. ; *Diss. Isag.*, xii.

LAMMERS, ADOLF. *Calligrapher.* Saec. XVI.

Published, in 1570, at Augsburg, a small elementary treatise on "Chancellerie" or chancery handwriting, containing several species of German hands.—*Essai sur l'Origine de la Gravure, &c.*, ii. 117.

LANDI, JACOPO. *Copyist.* Saec. XV.

Wrote "La Divina Commedia." On fine vellum. Folio. 208 ff. Titles and arguments in red. Initials in gold and colours to every canto. The writing in most beautiful round characters. Fol. 1 is occupied with a table of first lines to each canto in the 3 Cantiche.

Fol. 2 with some verses, under which stands this note : "Ste liber Dantis est mei Jacopi filippi ser Landi de Castro-focognano Ciuis Aretij. Scriptus mea ppria manu dum eram in Burgo sancti sepulcri. Sub anno dñi Millō quadringentesimo decimo nono. Indic^o XIII. Tpře Sct^{ssi} Xpō patris Dñi Martini diuina prouidentia Pape quinti." Now in the Barberini Library, Rome, No. 1,535.—*Batines : Bibliot. Dantesca*, ii. 196.

LANECK, BERNHARDINUS DE. *Copyist.*

Saec. xv.

Wrote "Cicero de Officiis, et alia." Paper folio. 140 ff. It is copied from the printed edition of Venice, 1477. At end : "descripti per me Bernhardinum de Laneck hoc tempore in Dorgau degentem anno dñi LXXXIV." Now in the Royal Library at Dresden, Reg. D. 77.—*Ebert : Geschichte, &c.*, 269.

LANES, JOH. BAPT. *Copyist.*

Saec. xiv. or xv.

Wrote, in 1318, "P. Virgilii Maronis Opera, necnon Opuscula et Priapeia." Vellum. 8°. 271 ff. The notes are written in a hand so small as to be difficult to read without a magnifying-glass. Many of them, as well as the summaries, are in red. The initials and ornaments are illuminated in gold and colours. At the end of *Æneid* : "Hoc Volumen Virgilii expletum fuit a me Johanne Baptā de Lanes Jañ. M.ccc.xviii." The date of the rest of the MS. is 1468.—*Catalogue des Livres de la Bibliothèque de . . . MacCarthy Reagh*, i. 397, No. 2,541. Possibly the former date is a forgery, made out of the latter by erasing C and L, and inserting stops.

LANGLOYS, JEHAN. *Copyist.*

Saec. xv. et xvi.

Probably an Englishman.

Worked, in 1502, for Cardinal Georges D'Amboise. "A frère Jehan Langloys, religieux des Augustins pour escripture de iiii. cayers de la bible avec la glose, payé le II^e de novembre V^e. II. iiii^h." &c. &c. (other entries).—*Déville : Dépenses . . . du Chat. de Gaillon*, 439. See ANGLICI.

LANOUHE, PETRUS DE. *Copyist.*

Saec. xv.

Wrote, in 1492, for Jean Bapt. de Foix, Bishop of Comminges, a "Missale Romanum." On vellum. It is a MS. of great beauty and very rich execution. Written in large "lettres de forme," in 2 cols., and ornamented with an infinite number of large illuminated initials. More than 234 of them are historiated in a superior manner. In the Calendar are painted the 12 zodiacal signs, and the attributes of each month, together with 77 saints, perfectly executed, in the marginal borders. We cannot but admire the 25 miniatures, with their wide borders filled with animals, birds, fruits, and figures, which enrich the body of this precious MS. Four of these miniatures especially excel in freshness, brilliancy, and rich colouring.

1. Which immediately follows the Calendar, represents the "Annunciation." It is surrounded with a superb frame of ornaments, about 8 inches square.

2. The folio next after 136, and the one opposite to it, present a picture which occupies nearly all the extent of the two pages, reaching nearly 20 in. in width by 14½ in. in height. The subject on the left is the "Crucifixion"; on the right, the "Last Judgment." Surrounding the whole are 28 small miniatures representing scenes from the "Passion."

3. The miniature on fol. 195, which is about 8 in. by 7 in., shows us the province for whose use the Missal was executed. It presents the martyrdom of St. Saturninus, or Sernin, first Bishop of Toulouse, in the third century. He is tied by his feet to the horns of a bull, which is urged to rush furiously down the steps of the altar.

4. The view of paradise and the celestial glory forms the subject of the miniature on fol. 263. It is exceedingly beautiful. On fol. 417, which terminates the MS., is this note: "Fuit finitū hoc Miſale nona aprilis M.cccc^oLxxxxii et fecit ipſm Scribi reverēd^o in xpo pater et dñs domin^o Johēs de fuxo miſeratione divia ep̄s gvenar ſalano per me petrus de la nouhe hitof loci de herbertis lucionēſis dyocesis, ad laudem dei patris filij et ſp̄s ſcti glorioſiſſiē virgīs marie om̄i angelor. et ſctor. dei ad ſalutē aīmar . uiuor . ac defunctorū ſit. Amen." It is not absolutely certain that this Jean de Foix is the same as Jean Bapt. de Foix, who was first Bishop of Dacqs, and, at length, of Comminges in 1467. He died in 1501. The village of Alan is one that belongs to the bishop, and where he has a handsome château. The copyist belonged to "les Herbiers" in Poitou. The MS. was formerly in the Vallière Collection.—*Catalogue de la Biblioth. de la Vallière*, i. 73, No. 238.

LANTSHEERE. *Illuminatrix.*

Saec. xv.

The wife of a certain Jakob.

Entered the Guild at Bruges in 1470.—*Kirchoff: Die Handschr.-händler des Mittelalters, &c.*, 188.

LAON, COLARD DE. *Illuminator.*

Saec. xiv.

According to a receipt dated November 17, 1394, this painter decorated a carriage for Valentina, Duchess of Orleans, and sister of Gian Maria Visconti, of Milan. In this account it is mentioned that among the principal ornaments were the compass, the dove, and the device A BON DROIT, with the cyphers L and V.—*Delisle: Cabinet des MSS.*, i. 131. These L and V are the initials of Louis, Duke of Orleans, brother of Charles VI. and his wife, the above-mentioned Valentina, through whose marriage the claim was made afterwards by Charles VIII., Louis XII., and Francis I., upon Milan, as through Louis of Anjou it was extended to Naples and

Sicily. I have quite recently met with another notice of this painter: "A. Colart de Laon le 23 jour de decembre lan dessus dit, pour le parpaiement de la peinture, d'uns grans tableaux qui ont esté portez a Chartres pour mettre en la grant eglise en la chapelle ou monseigneur a ordonne de chanter, leuelx tableaux coustent 32 franc." (Livre des comptes 1395-1406 de Guy de la Tremoille et Marie de Sully. Publié d'après l'original par Louis (Duc) de la Tremoille, Nantes, 1887. 4.)—*Delisle: in Biblioth. de l'Ecole de Chartes*, 4, 411. 1887.

LASSUS, PETRUS. *Miniaturist.*

Saec. xv.

Executed the miniatures of a French Book of Hours. Vellum. 4°. 178 ff. He was an artist of ability, and his initials are on nearly all the 17 miniatures contained in the MS. In the border of one his name is written in full. Apparently the MS. has been used in Florence, as a service relating to that city, written on paper in a later hand, is bound in the volume. The property of E. Quaile, Esq.—*Catal. of Loan Collection of Illuminated MSS.*, 48. Liverpool. 1876.

LAUDE, ADRIANUS DE. *Copyist.*

Saec. xvi.

Wrote, in 1544, "Chronica Vincentina, in sex libros digesta, auctore Baptista Paiarina." Vellum. Folio. 453 ff. — *Halm: Catalog. Codicum Msstor. Bibl. Regiæ Monacensis Codd. Latt.*, i. 12.

LAURENT, JEAN. *Illuminator.*

Saec. xv.

A Native of Amiens.

In 1483 he enriched, with gold and colours, the first page of a "Livre aux brefs et ordonnances des corps de métiers de la Ville

d'Amiens." This precious Register still exists in the archives of the city.—*Dusevel : Recherches Historiques sur les Ouvrages exécutés dans la ville d'Amiens*, 30.

LAURENTIUS. *Illuminator.*

Saec. XIV.

Executed, in 1366, at Ghent, a Missal which Waagen instances as the earliest example of the new Netherlandish influence exercised on the practice of book-illumination by the close and enthusiastic study of Nature. This Lorenz was a native of Antwerp, but became an ecclesiastic, and resided at Ghent, as we learn from the inscription on the last page of the MS. : "Anno domini MCCC^oLXVI sabbato post nativitatem beatæ Mariæ virginis fuit perfectus liber iste a laurentio illuminatore p̃bro . de Antwerpia, commorante Gandavi, deo gratias. Sic scribi et illuminandi ob laudem Dei et ecclesiæ sanctæ fecit nobilis Arnoldus Dominus de Rummen et de Quaelbecke, Baro : orate pro eo." As this MS. is considered by Waagen to be an epochal example of miniature art, it may be interesting to notice here some of the features of the new departure. The outlines of the heads and the nude generally are no longer pen-drawn, but put in softly with the brush in reddish colours. The heads of sacred personages still remain unvaried, yet of an interesting type. In the heads of other persons there appears, however, a lifelike force in the features, and a manifestation of greater naturalness in the figure. The folds of the drapery are more artistic and more carefully modelled. The colours, of a strong gummy consistency, are mostly softened towards the shadows and cooler parts. The spaces up to the chequered backgrounds are treated in detail, or the chequered grounds replaced by landscape. Here and there in the margins are fanciful figures, but mostly of a jocular character. In the border ornaments the treatment is still to a great extent of the gold ivy-leaf pattern, but intermingled with foliages with softened outlines of the vari-coloured character first generally noticeable in the early years of the fifteenth century, and which eventually quite superseded the gold ivy-leaf of the earlier style. "Für dieses Vorkommen," writes Waagen, "wie für das Anbringen *nach der Natur bunt ausgeführter Vögel und Schmetterlinge*, ist dies Manu-

script das älteste mir bekannte Beispiel und ein neuer Beleg, dass Beides zuerst in den Niederlanden in Anwendung gekommen ist, und sich von dort aus nach den andern Ländern verbreitet hat." This Missal is now in the Westreenen Museum at the Hague.—*Mittheilungen über die Bilderhandschr. des Westreenenschen Museums*; *Deutsches Kunstblatt*. 1852.

LAVAL, FAMILY OF. *Patrons.* **Saec. xiv. et xv.**

Many members of this family have contributed beautiful MSS. to the National Library at Paris.

Especially "Les Chroniques Martiniennes" in 1458 (MS. Fr. 9,684). "Romuleon," 1466 (P. Paris: MSS. Fr., &c., iii. 68). "Passages D'Outremer," 1472 (Fds. Fr., 5,594), containing superb miniatures, probably the copy presented to Louis de Laval, S^r de Châtillon en Vendelois, et de Gael. And one of the richest MSS. in the library, viz., Fds. Lat., 920, at end of which is this note by Robortet: "Ces heures fist faire Loys de Laval, Seigneur de Chastillon et de Comper, cheval^r de lordre du roy et grand maistre des eaues et forestz de France, qui trespassa à Laval le xxi^e jour d'aoust mil cccc iiiii^{xx} et ix. en l'aage de soixante dix huit ans, &c. Robertet." The portrait of Louis de Laval occurs on fol. 51, and his arms frequently: *d'or a la croix de gueules*, chargée de cinq coquilles *d'argent*, cantonnée de 16 alérions *d'azur*, a une bordure de *sable* chargée de besans *d'argent*. The same occurs in Mss. Fr. 316, 409, 2,652 2,653, 2,654. — *Delisle: Cabinet des MSS.*, ii. 376.

LAVAL, JEANNE DE. *Patroness.* **Saec. xv.**

Second wife of René, Duke of Anjou and of Lorraine, &c., and Titular King of Naples.

Among the artists employed by her were the following: Adenot, "enlumineur, demourant a Angers;" Pierre Rougeul, copyist; Jehan de la Court, copyist; Gilles le Fourrier, copyist; Gilles

Renart, copyist ; Jehan Miffaut, illuminator ; Jehan Herlin, copyist ; Pierre Herlin, copyist ; Michel Prestreau, binder ; Messire Lorens, "enlumineur demourant en nostre ville d'Aix."—*Delisle : Cabinet des MSS.*, iii. 338.

LAVAL, LOUIS DE. *Patron.*

Saec. xvii.

Seigneur de Chastillon and de Gael, lieut.-general of Louis XI. and grand-reformateur des eaux et forêts du royaume de France ; gouverneur de Champagne.

At his order Sebastian Mamerot, of Soissons, his domestic chaplain, translated in 1466, at Reims, after the Latin Chronicle of Robert de Porta of Bologna, the famous book called "Romuleon ;" and in 1458 the "Chronique Martinienne," besides other works in later years.—*Van Praet : Notice sur Colard Mansion, Notes*, 72.

LAVANAH, JUAN BAUTISTA. *Calligrapher.*

Saec. xvi.

A literary forger.

"There was at the end of the sixteenth century, and at the beginning of the seventeenth, a certain number of individuals who had, so to speak, formed a school of falsification or forgery, whence issued documents of every kind. Among these impostors, Fray Bernardo de Brito, a Portuguese ; Lavanha and Higueira, Spaniards, were those who carried on the fraud with the greatest activity. The most curious of their supposed discoveries is that which obtained for the Cortès of Lamejo a false existence of more than two centuries." — *Raczynski : Dictionnaire, &c.*, 171 ; *Lettres, &c.*, 118.

LAZARIS. *Copyist.*

Saec. ix.

Monk of Vercelli.

Wrote an "Evangeliarium" for the Emperor Anastasius.—*Gregory: Istoria della Vercellense Litteratura ed Arti*, i. 252.

LECLABART. *Calligrapher.*

Saec. xviii.

Made, in 1780, a sort of facsimile of the "Speculum Humanæ Salvationis," to which he prefixed a title-page, at foot of which is the inscription: "A la plume, par LACLABART en l'année 1780." Paper. Folio. 66 ff. It is very cleverly executed, but by no means deceptively so. A tablet in front of the title says: "Of this extraordinary work another copy was executed by Leclabart on vellum, which produced, when sold, 4,000 francs. At the King's Library, however, the present was esteemed the most curious, being written on paper exactly similar to that on which the work is printed, so that this volume might literally pass for the original imprint" (only with those who never saw the original imprint). "The opposite figured title-page is merely a decorative title from the hand of the penman, as the printed work commences at page 1, having had no title whatever, as was usually the case with work from the press of those early periods." A note above this, in the handwriting of Dawson Turner, says that the account beneath is in the handwriting of W. H. Ireland. Now in the British Museum, Add. MS. 24,014. A full account of the edition of the "Speculum Humanæ Salvationis," of which this is a copy, is given by Heinecken: "Idée Générale," &c., 432-451.

LE CLERC, GILET. *Copyist.*

Saec. xv.

Wrote, in 1474, a MS. which ends thus: "Explicit le liure de Baudoyne conte de Flandres, le viii^e jour de mars, lan mil iii^elxxiiii fait par Gilet le clerc, prisonnier sans cuidie auoir mal pense, es

prisons du roy nostre sire a Troyes. Ce liure appartient a honnore escuyer Yonnet d'Oraille, maistre d'ostel de monseigneur le gouverneur lequel al ayde de Dieu, me puisse deliurer de mes douleurs et moy faire changier air. Detur pro pena scriptori pulcra puella. Vostre humble prisonnier natif de Vendemire, G. le clerc." Memoire du dit prisonnier. The MS. is now in the National Library, Paris, MS. Fr. 1,611.—*Delisle: Cabinet des MSS.*, ii. 389.

LEFEBVRE, ROLLAND. *Miniaturist, &c.* Saec. xvii.

Finished, 4 Jan., 1665, a picture in miniature, representing Truth presenting herself to the Academy. In the Louvre.—*Archives de l'Art Français*, iii. 376 (1853).

LEFEVRE, RICH. *Copyist.* Saec. xv.
A Priest of Bruges.

Undertook in 1438-39, and received 132 "livres" for an "Antiphonary" ordered for the chapel of the Duke of Burgundy. "A messire Richart Lefeure pretre, escripvain de forme, six vins douze livres de xl gros monnoye de Fland. la livre, pour une antiphonne appelee demj temps qu'il a fait par lordonnance de Mds. pour mettre et servir en la chappelle avec les aultres qui y sont," &c., vi^{xx} xii fr., and, in margin, "Garnison d'un anthiphonie en soit mis en linventoire de la chappelle."—*Laborde: Hist. des Ducs de Bourgogne*, i. part ii. 359.—*Kirchhoff: Die Handschr.-händler des Mittelalters*, 188.

LEGRAND, RICH. *Copyist.* Saec. xv.

Wrote, in 1469, a "Histoire des Thebains et des Troyens jusqu' à la mort de Turnus, d'après Orose, Ovide, et Raoul Lefèvre." Now

in National Library, Paris, MS. Fr. No. 6,897. On vellum folio, two columns, with miniatures, vignettes, and initials. This beautiful volume was "finy descriptvre le derrenier jour de juillet iiii. c.lxviii. par moy Richart Legrant." Legrand was a very good scribe, and, if the first part of the ornaments were by him, we must reckon him among the best illuminators of the fifteenth century. The MS. was ordered to be executed by the famous amateur of beautiful books, Louis de Graville, admiral of France. His arms, "de *gu.* à trois fermans *d'or*," are here *parties* with those of his wife, Marie de Balzac, "*d'az.* à trois sautoirs *d'arg.* affrontés, au chef *d'or* à trois sautoirs *d'az.* également affrontés." The Balzacs have borne since, the 3 saltires *arg.* 2 and 1; but I think they have been wrong, if any one could be really wrong in such a matter.

The admiral Graville died 30th Oct., 1516; and this MS. at his death passed into the hands of his fifth daughter, as is proved from the following autograph on the back of the second folio of the fly-leaves: "A damme Anne de Graville de la succession de feu mons. l'Admiral, v. c.XLIII."

It is rather curious to see the great-great-grandfather of the marquise de Montespan passing compliments to the great-grandmother of the marquise de Verneuil, mistress of Henry IV., as in the next note addressed, no doubt, to the above Anne de Graville: "Voutre bon et loyal coussin, Pi. de Rochechoart—toutes loyalles pensées. Ph. de Rochechouart."

Anne de Graville, wife of Pierre de Balzac, sieur d'Entragues, acquired for herself an illustrious name among the literary personages of the sixteenth century. She had found for an acrostic on her name "I'en garde un léal," and, for a more ordinary device, had adopted a "chantepleure," with these Latin words: "Musas natura, lacrymas fortuna." It was she who drew up, not upon the "Theseide" of Boccaccio, but after an old prose romance, the "Arcite and Palæmon," which the curious of the present day are proud to have in their libraries. Her grandson, François de Balzac, married Marie Touchet, the mistress of Charles IX. The house of Balzac became extinct in the seventeenth century.—*Paris: Les MSS. Français, &c.*, ii. 276-78.

LEIGEL, GOTTFRIED. *Miniaturist, &c.* Saec. XVI.
A Native of Holstein.

Became the scholar and assistant of Lucas Cranach. He worked in 1550 at Wittemberg for Hans Lufft, the publisher of the grand illustrated Luther Bibles. His monogram occurs in the one of 1556, together with the symbol of an axe on a tablet, in the Pentateuch. Afterwards another hand comes in without monogram, and lastly, another with the monogram, HB, and sometimes the date 1549. In Nehemiah iv. it stands 'G·L·', in other places, G^oL^o; and, as the style of these miniatures is the same in those without the monogram, it is probable that these also were by Leigel. Nagler ("Monogramm.," iii. 27) says: "Die erste Auflage erschien früher unter folgendem Titel 'Biblia': Das ist: die gantze heilige schrift," &c., and speaks of the impression of 1560 as having the same title and the same engravings. The Lufft Bible contains about 29 engravings, with the monograms by or after Leigel. Besides these are 30 with either an empty tablet or other signs. The style is that of the younger Cranach. The remainder are by Hans Brosamer. Nagler: (s. v.) *compared with the Bibles themselves in the British Museum.*

LENGFELT, HENR. *Copyist.* Saec. xv.

Wrote, in 1458, "Catholicon libr. iv. Johannis Balbi" (of Genoa) with miniatures. In the library of the "Kreuzherren" of Augsburg.—*Gercken: Reisen, &c.*, i. 239.

LENKER, HANS. *Copyist, &c.* Saec. XVI.
A famous goldsmith of Nuremberg.

Wrote, in 1574, the lovely "Officium Mariæ Virginis—Offic. Defunctorum, Psalmi Graduales et Pœnitentiales," formerly belonging to Duke Albert V. of Bavaria, and now kept in the Royal Library at Munich. On fol. 1 is the title together with the Electoral arms. From this circumstance it is concluded that the MS. was one which came into the possession of the Emperor Maximilian I., and was afterwards enriched with its beautiful silver

binding. This exquisite piece of art workmanship is adorned with the most beautiful little figures of men, animals, flowers, &c., in enamel. The miniatures, which are of the highest class of Renaissance art, are attributed, very hazardingly, as I think, to Julio Clovio, who died in Rome 1587. Apart from the fact that the MS. was written at Nuremberg and the cover probably made there for the reigning Duke of Bavaria, the style of the miniatures is quite unlike that usual with Clovio. It is of a fresh, roseate, delicate kind with more expression in the features than is found in the work of Clovio, whose figures are inclined to brown in the flesh tints and to more decided firmness in the modelling of the muscles. The draperies, too, are differently treated. Lenker is said to have executed also the silver work of the covers. Possibly he may have painted the miniatures, for he is credited with great versatility. If so he was past-master in every department of book decoration.—*J.W.B. : Notes of a visit to Munich, 1884. Die Wartburg : 1884. Nos. 2, 3.*

LENT, Jo. *Copyist.*

Saec. xv.

A Native of Zwoll, and Monk of St. Agnetenburg.
Died in 1472.

“Fuit multum proficius per opus scripturæ in quo magnam fecit excellentiam. Ideo multa scripsit pro pretio, et multa pro choro et libraria,” &c.—*Chron. Montis St. Agnetis, 141.*

LEO. *Calligrapher, &c.*

Saec. xi.

Wrote two volumes of Homilies. Now at Monte Cassino, Nos. 98, 99, containing a figure of himself and of the arch-priest, Johannes, for whom they were executed. At end: “Hujus scriptorem libri pie Christe, Leonem. In libro vitæ dignanter supplico scribe.” Also, in 1072, Homilies for Abbot Desiderius, in most beautiful Lombard characters.—*Caravita, i. 237 ; ii. 150.*

LEO X. *See MEDICI.*

LEON, FRAY ANDRES DE. *Miniaturist.* Saec. XVI.
A Monk of the Monastery of St. Geronimo at
Mejorada, &c.

Painted, in 1568, some of the miniatures of the Choir-Books of the Escorial. He was famous for his skill in the art, and the miniatures, especially of the "Capitulario," which are executed in the stippled manner of Don Julio Clovio, were greatly praised for their beauty. Son de gran numero, y excelencia, las Iluminaciones, que tienen de mano nuestro Fray Andres de Leon, que fue otro Don Julio en el Arte; y de la de Fray Julian su Discipulo, y de otros Maestros, de quien estambien un Capitulario, que ay para las Fiestas principales, de mucha estima, por la grandeza de las Iluminaciones, que ni en España, ni en Italia se avrán visto tantas, ni tan buenas juntas. Es el numero de los Libros docientos y catorze Cuerpos, de una misma enquadernacion, y guarniciones de metal dorado a fuego." —*Fray Fr. de Los Santos: Descripción breve del Monasterio de S. Lorenzo el Real del Escorial*, 24. Andres de Leon died at the Escorial in 1580.—*Bermudez: Diccionario-Historico, &c., de las Bellas Artes en España*, iii. 9.—*Sigüenza: Hist. de San Lorenzo*. These Choir-books contain the music for the masses and feasts of the year. The collection is very important and numerous, and is splendidly ornamented. The music and liturgy is copied from the Rituals of Toledo. King Philip II. ordered these books to be written in 1572, and seventeen years were employed in writing and illuminating them. They were finished in 1589, and consist of 216 volumes on splendid vellum, measuring 115 c. x 84 c. They are bound in wood, covered with leather and fine gilt brass ornaments. For these ornaments 5,500 lb. of bronze and 40 lb. of gold were used. Each volume consists of 70 leaves, making a total of 15,000 ff. The pages on which the music is written have only four lines, those without have ten. Every leaf is splendidly illuminated. At the beginning of some of the Introits and Antiphons there are fine illuminations, which measure 30 and 40 centimètres. The volumes are full of ornamented letters and borders. The artists and scribes who wrote and illuminated them were Cristobal Ramirez, Fray Andrés de Leon, Fray Julian de Fuente de el Saz, Ambrosio Salazar, Fray Martin de Palencia, Francisco Hernandez, Pedro Salavarte, and Pedro Gomez. In 1581, the Canon of the Cathedral of Toledo, Juan Rodriguez, undertook to correct the chants, and the red dots were added in

the eighteenth century by Fray Diego del Casar, master of singing in the monastery. Another corrector, Fray Ignacio Ramoneda, who lived also in the eighteenth century, wrote an index to these Choir-books, in which numerous details are given of their cost, and that of the bindings, cases, &c. This index exists in the library of the monastery, H iii. 26. 4°.—*Riaño: Notes on Early Spanish Music*, 137.

LEONARDUS. *Copyist.*

Saec. XIV.

Wrote "La Divina Commedia." Paper. Folio. 85 ff. 2 cols. In round half-Gothic characters. Titles rubricated, initials coloured. At end: "Qui scripsit scribat semp. cū dño uiuat incelis, Leonardus noīe felix."—*Pult.*, i. No. 43 (cl. vii. No. 1,331).—*Bibl. Magliabechiana*. Florence.—*Batines*, ii. 53.

LEONI, ALESSANDRO DE'. *Miniaturist.*

Saec. XV.

Called also Alessandro di Milano.

Associated with Ziraldi (Giraldi) in illuminating a Missal in 1452, and named in the Libri delle spese Ducali, now in the Palatine Archives, formerly Estense, at Modena. His name in one document is "Alexander de Leonibus filius Antonii de Leonibus de Mediolano, aminator et cartularius, habitator Ferrario, in domo dicti ser Gulielmi (Giraldi)," &c. He was nephew of Gulielmo de' Giraldi.—*Cittadella: Documenti, &c.*, 180-1.

LEOTHARDUS. *Calligrapher, &c.*

Saec. VIII.

A Monk of St. Bertin, an offshoot of Luxeuil, founded in 648.

It was towards the end of the eighth century that Leothardus illuminated there a work of St. Augustine.—*Dehaines: De l'Art Chrétien en Flandre*, 34.—*Cahier: Bibliothèques*, 130.

LEPAGE, J. *Copyist.*

Saec. XIV.

Wrote a large Folio volume, entitled "Joannis Andreae, apparatus super sextum librum Decretalium." Vellum. Folio. 262 ff. 2 cols., with broad margins. The vellum is very fine and white. Coloured initials. The first folio begins with a richly-gilded initial and red text: "Incipit apparatus," &c. On fol. 261 in red: "Explicit apparatus dñi Johannis Andreae sup. vi^o lib^m. dec^otalium J. le page. script." It is glossed in a later hand. Now at Munich, Cod. Lat. 3,878.—*Steichele: Archiv für die Geschichte des Bisth. Augsb.*, i. 103.

LERCHARIUS, JULIANUS. *Copyist.*

Saec. xv.

Wrote, in 1452, "La Divina Commedia." Paper. Folio. 112 ff. 2 cols. In a beautiful round character. Titles and arguments in Latin, rubricated. Initials illuminated. Those at beginning of Cantiche larger than the rest. At end: "Manu mei Ivliani lercharij anno dñi M^occcclij die . . . de mense septemb. usque M^occcclij die ij^a mensis aprilis ad Honorem oipotent. dei et oīū sctor. ac totius Curie celestis Amen deo grat. Amen."—Bandini, viii. 223-5.—*Zaccar: Excurs. Litt.*, i. 248. Now in the Laurentian Library, Florence, Codd. Med. Palat., No. lxxiii.—*Batines*, ii. 41.

LEROUX, GUILLAUME. *Copyist.*

Saec. xv. et xvi.

Worked for Cardinal Georges D'Amboise, "Le xviii^e de fevrier, 1501, a messire Guillaume Leroux sur ce qui lui sera deu pour l'escripture du livre de Titus Livius, c^a," &c.—*Deville: Dépenses du Château de Gaillon, &c.*, 437, 438.

LEROUX, MICHEL. *Copyist.*

Saec. xvi.

Worked for Cardinal George D'Amboise. "A Michel Leroux pour ung Cayer du livre de la Mer des Histoyres en francoys, payé le iii^e de janvier xxx^e (xv^e vi^e)," (1503), &c. (other entries)—*Deville: Dépenses du Château de Gaillon, &c.*, 440.

LESSINIA, ADRIAN DE. *Copyist.*

Saec. xvi.

Wrote, in 1519, "Beati Bernardi Abbatis Sermones," &c. Vellum. Fol. max. 240 ff. A beautiful MS., written in 2 cols. in large "lettres de forme." "It is surprising that at a time when the art of printing had already made such great progress, any one should give himself the trouble to write with such care and elegance a volume so considerable, and to be at the expense, besides, of 240 sheets of fine vellum of the larger size, for which he might have purchased several copies of this same work, of which there were already several editions."—*Catal. des Livres de la Biblioth. de M. C. la Serna Santander*, i. 116, No. 457.

LÉTARD, *Copyist.*

Saec. xi.

Wrote MS, lat. 13327. N. L. Paris. On folio 87 is his signature: "Letardus, levita christi scripsit." *Delisle: Cabinet des MSS.* ii. 41.

L'HUILLIER, }
L'UILLIER, } HENRY. *Copyist.*

Saec. xiv.

"Escripvain" and Librarian to Charles V. of France.

In 1373 he resided in his own house on the Rue Neuve Notre Dame, at the ensign of the Arms of France. In 1371 he copied the "Gouvernement des Princes" for the King.—*Delisle: Cabinet des MSS.*, i. 36; iii. 139.

LIBERALE. *Miniaturist, &c.*

Saec. xv.

Of Verona. Born 1451. Died 1536.

According to a note in Lemonnier's *Vasari* (ix. 166) (or, v. 274, Ed. 1880) he was the son "Magistri Jacobi a Blado de

S. Joanne in Valle." Nagler calls him Antonio. Vasari states him to have been a scholar of Vincenzio di Stefano, but see below. In 1463 he is said to have painted a Madonna for the Benedictine church of "Ognissanti" at Mantua, that was much praised. He afterwards imitated the manner of Jacopo Bellini. In 1466, whilst still a youth of fifteen, Vasari says, he went to Siena, and worked on five of the Choir-books for the Duomo, executing some thirty-six miniatures at various times during the next nine years. Whilst engaged on these books he also did several illuminations for Cardinal Francesco Piccolomini, which the cardinal placed in his magnificent Library, and in 1469 completed for the Monastery of the Olivetani, near Siena, twelve Antifonaries, which cost the monks 1,324 lire, and which are now (1853) in the Cathedral of Chiusi. Liberale is fairly good in composition and grouping, though his pictures are sometimes rather crowded and exaggerated in expression, and his attitudes at times violent and contorted. His colouring is forcible, brilliant, and of good impasto. In his ornaments, although full of fanciful ideas, he is somewhat monotonous, nor does he possess the high finish that is so much sought in illumination. A good example of his excellences and defects may be seen in the Gradual marked N viii. in the Library of the Duomo of Siena. Milanesi quotes many documents in proof of his work. He is also known as a painter. —*Lemonnier's Vasari*, &c., vi. 180. —*Milanesi: Documenti dell'Arte Senese*, ii. 384. —*Nagler*, vii. 502. The following may be given as an example of the amount of payment he received for his work at Siena, taken from the Account of Expenses in "making" the books of Mont' Oliveto: "1471. 22 Marzo. Liberale da Verona die avere a di 22 di Marzo lire cento cinquanta, soldi 10 e quali sonno per la sua parte di lire 237, soldi 0; di 17 minii a facti in su uno volume delli Antifonarj insieme con Francesco di Lorenzo da Firenze, cioè, minii 1 grande per lire 31, soldi 0, et minii sei mezani storiati* per lire 15 l'uno, e minii 10 fioriti senza storie per lire 10 l'uno, et lettere 26 picholine per soldi 10 l'una; e lire 85 soldi 10, sonno posto a Francesco detto." (See FR. DI LORENZO.) —*Milanesi: Documenti*, &c., ii. 384. In another entry he is mentioned as working with Girolamo da Cremona: "1470. Liberale de Jachomo da Verona miniatore ebbe oggi, questo di 22 dicembre, quaderni 14 e $\frac{1}{2}$ per miniare lettere mezzane e piccole; le quali lettere piccole sonno 26 et il

* Lemonnier's "Vasari" (vol. vi. 346) reads *stimati*; *storiati*, however, is probably the correct word.

resto sonno fatte di mano dele dette piccole ; nel quale sonno storie 3 in 3 minij, di mano di Girolamo da Cremona."—*Milanesi* in *Lemonnier's Vasari*, vi. 346. A beautiful initial from one of the MSS. in the Cathedral of Siena is given by Müntz, "Renaissance en Italie," &c., 189. Others by Curmer "Evangelies," &c. Bernasconi doubts the accuracy of Vasari's remarks as to Liberale's age, as he worked for several years in oil and fresco at Verona before he went to Siena. He was a miniaturist before he became a painter, which leads to the belief that he was the pupil of Stefano dai Libri—the Stefano Veronese mentioned in the Life of Scarpaccio—and fellow-student with Francesco dai Libri, rather than the scholar of Vincenzo di Stefano. It is a proof of his great proficiency that he should, as a youth, be permitted to work among the distinguished miniaturists who were employed on the Siena Choir-books. Their labours are comprised in 29 volumes begun in 1457 and finished about 1482. Milanesi and Pini, the Florentine editors of Lemonnier's "Vasari," assign 36 miniatures to his hand. Among the more important are the following: V. Gradual D (No. 2). 1. St. Peter delivered from Prison. "Nunc scio vere quia misit Angelum suum," &c. Two magnificent figures. The movement of the Angel fine and dignified. He shows the way to the Apostle, with a torch in his hand. Very expressive is the attitude of St. Peter between hope and fear. Round the margins are rich borders, containing the arms of the "Opera" of the Cathedral. 4. St. Lorenzo the Martyr. "Confessio et pulchritudo in conspectu ejus." A fine figure of the martyr in a blue dalmatic. He rests his right hand on the instrument of his martyrdom. In front two Angels support a grand mantle of purple velvet. VI. Gradual F (No. 12). 1. Christ's Entry into Jerusalem. "Domine ne longe facias auxilium tuum." A most lovely composition. In the background is a view of the city. In the curve of the "D" is a flying angel with sword in hand, and golden-yellow mantle. The borders are in a rich classic style, and contain the arms of the Rector Savini. The miniature is by Liberale, but the border-ornaments by Girolamo da Cremona. 3. Christ before Pilate. "Nos autem gloriari sportet," &c. Also the 2nd and 9th miniatures in VIII. Gradual D (No. 9). It is probable that he returned to Verona after 1474. It is certain that he resided there in 1492, and had been married some years, as is shown from the Register of the Census of that year, which stands thus for his family: "Liberalis pictor 40. Ginevria uxor 25. Lucretia filia 2. Hieronyma filia 1. Joannes famulus 16." What an interesting

group — the painter, his wife, two little daughters, and their serving-lad, with their ages! It reminds one of the Norman roll of the famous William of Coningsby, who “came out of Brittany, with his wife Tiffany, and his maid Malpas, and his dogge Hardigras.” Liberale, then, was born in 1451. He was a painter as well as a miniaturist, but though he lived until 1535, he did not participate in the progress made by younger artists after 1500.— *Bernasconi: Studj sopra la Storia della Pittura Italiana dei Secoli XIV. e XV., &c., 244-250.*

LIBRI, CALLISTO DAI. *Miniaturist.* Saec. xvi.
A Younger Brother of the celebrated Girolamo, of Verona. Born 1483.

In the Census of 1492 he is styled “Maestro,” being then forty-six years of age. It is probable that he assisted his brother, and thus his work has been confounded with that of the better-known miniaturist. — *Bernasconi: Studj sopra la Storia della Pittura Italiana, 230, 291.*

LIBRI, FRANCESCO DAI. *Illuminator and Miniaturist.* Saec. xv.

Called Francesco “Vecchio,” to distinguish him from his grandson, and “Dai Libri,” from his profession of book illuminator.

A son and pupil of Stefano dai, or dei, Libri, a famous miniaturist and painter of Verona. Francesco was born in 1452, and became a miniaturist of great celebrity in his time, though surpassed in skill and reputation by his eldest son, Girolamo. He illuminated, says Vasari, “many Choir-books for San Georgio in Verona, Santa Maria in Organo, and San Nazzaro, all fine; but

the finest of his works were two small panels—St. Jerome and St. John in Patmos." All his works in Verona seem to have perished. His name is recorded on a miniature of the Presentation in the Temple, forming one of a series in a Missal executed for a Cardinal of the Della Rovere family, once in the possession of Mr. Astle. It is inscribed at full length thus: "Franciscus Veronensis." The Missal is described, and the miniatures, most of which are by his son Girolamo, referred to in detail by Dibdin, who attributes to Francesco excellence of composition, gracefulness of attitudes, and delicacy of finish. The pictures by Francesco are in water colour (*i.e.*, *aquarelle* as distinct from *gouache*, or body colour). Those by Girolamo in body colour. The tints used by Francesco are usually pink, lilac, purple, or green, with a peculiar touch of the pen, by which he marks the folds of the drapery and the anatomy of the figure, sometimes extravagant. But with all his wildness of fancy is a delicacy of expression and crispness of touch that render his performances strikingly original and characteristic. No man ever produced more power of colour as a water-colour painter. His gilding, less firm and resplendent than that of Girolamo, partakes of the soft and attractive tone in which he has contrived to work up his subject to the highest pitch of delicacy and expression. Of the 31 illuminations, Dibdin considered the 28th, of the Crucifixion, to be the best by Francesco. —*Dibdin: Bibliographical Decam.*, 1. cxlii.–cliv. —*Bernasconi: Studj, &c.*, 230, 243. —*Lemonnier's Vasari: Le Vite*, ix. 209.

LIBRI, GIROLAMO DAI. *Miniaturist.* Saec. xv.

A Son and Pupil of Francesco dai Libri, of Verona, and still more famous, even, than his father.

The Register of the Census of 1492 (now in the Municipal Archives) gives the following account of the family: "Franciscus Miniator, fil. Stephani à Libris 40: Gřoma, uxor 40: Laurentia 20: Hieronimus 18: Bartholomea 14: Jacobus 12: Calistus 9: Pelegrinus 4." Another census for 1529, in the same archives, gives this account of the family of Girolamo: "Hieronimo dai Libri, depentor 54: Maestro Calisto suo fra-

dello 46: Cecilia Doña de Hieron. 36: Bartolomea s. sorella 51: Chiara 22: Francesco 29: Zuan Paolo 9: Agnese 3." From these lists it will be seen that Girolamo was born in 1474 or 1475, not 1472, as stated by Vasari. Numerous collections claim to possess works by the hand of this celebrated miniaturist, but of course many are without any adequate attestation. No proof has been given that a little Book of Hours in the Soane Collection, London, attributed to him is authentic, or that the one at Oxford in the Bodley Library (Douce 29) has any real claim to his name. There is a fine initial M, formerly in the Collection of Mr. J. T. Payne, and now in possession of Mr. Quaritch, which is verified by the artist's usual signature, "Hieronimus f." now only partly legible. The signature is on the base of the central pillar. It contains a miniature of the trial of St. Catherine before the Doctors of Alexandria, within a hall supported by richly-decorated fluted pillars, and before a crowd of persons. Many others are seen in a sort of loft or gallery at the farther end of the building. Altogether the scene is a vivid picture of Italian life and costume in the fifteenth century. Sold at Sotheby's, 10th April, 1878.—*Sale Catalogue*, 21, No. 115. It is difficult to say where truly the work of Girolamo may be seen in the miniatures of a manuscript, so much has been made of the opinion of it expressed by Vasari. From the account of his labours, given under the chapter entitled "Fra Giocondo e Liberale ed altri Veronesi," we learn that he illuminated many books for the monks of Montescaglioso, in Naples, some for those of St. Justina, of Padua, and many others for the Abbey of Praia, in the Padovans; others again for Candiana, a rich monastery belonging to the Canons Regular of S. Salvatore. He was employed on the Choir-books at Candiana when Julio Clovio came there to be admitted as a frate of the Order, and it was there that Clovio learned of him whatever he was able to teach of the art. But Clovio was already a famous miniaturist before his arrival, so that, although he may have gathered improvement from this practice at Candiana, it was not, as is generally understood, as a mere learner or apprentice that he studied and practised with Girolamo. Clovio had many masters, being largely self-taught, and an eclectic of many styles. His true master, if any of these Italians can be so called, was Julio Romano, for it was from him that he originally learned the technic of his art. Nevertheless, Girolamo helped him considerably with new ideas, and certain qualities of manipulation. As a rule, how-



ever, their methods differ considerably, almost essentially, for, whilst Clovio worked chiefly by thin tender washes and fine stipple, Girolamo preferred body colours, and the method called *gouache*, with rich and brilliant arrangements, quite distinct from the Raffaelesca manner derived from the early study of the Thermæ of Titus, usually conspicuous in the work of Clovio. How they could ever be confounded seems mysterious, except on the supposition that the critics who confound them never made an actual collation of their authentic performances. Let the "Conversion of St. Paul," in the Soane Clovio, be laid side by side with any of the miniatures by Girolamo in the Astle-Esdaile Missal, described by Dibdin; and the matter could be settled at a glance. Whilst at Candiana Girolamo illuminated a leaf of a "Chirie" (Kyrie) "che è cosa rarissima," and the frontispiece of a Psalter for the choir. At Verona he painted many other things for Santa Maria in Organo, and for the frati of San Giorgio Maggiore. In the church of the latter monastery is a painting regarded by Lanzi as the very gem of the collection. It has the following epigraph: "MDXXVI. MEN. MAR. XXVIII. HIERONYMVS A LIBRIS PINXIT." "La Chiesa," says the Abate, "è una ricchissima galleria di molte mani maestre . . . ma la pittura di Girolamo n'è quasi un gioiello, che sorprende per *quel non so che* di venusto, di nitido, di lucente, con cui si presenta agli occhi. Dopo questa pittura egli visse ancora molti anni, ragguardevole specialmente nelle miniature *nelle quale era contato il primo d'Italia*; e per sopraccolmo di gloria ne fu maestro a Don Giulio Clovio, ch'è quanto dire al Roscio della miniatura." Perhaps the most extensive collection of authentic miniatures are the 20 by his hand in the Missal already mentioned, and described by Dibdin. It contains 31 initial and other miniatures and ornaments, 10 of which are rightly assigned to his father, whose work is easily discernible from his own, and one among them—the "Presentation in the Temple"—signed with the name "Franciscus Veronensis." As to the error, wrongly ascribed to Vasari, of describing Girolamo's work as consisting of cameos, jewels, gems, and fanciful creations, it may well lead to misappropriations and false ascriptions, for the employment of such accessories is simply no distinction whatever. It was no more than a prevailing fashion at the time—and for a century afterwards, which arose out of the enthusiasm awakened by the new classical studies—the discovery of ancient remains, and the formation of cabinets in all cultivated circles, whether in Italy, France, Germany, Hungary, the Netherlands, or the Spanish Peninsula. This Missal

appears to have been executed for a cardinal belonging to the Casa Della Rovere, which, from the conjectural date of the work, might be either Francesco d'Albescola, afterwards Sixtus IV., who died in 1484, or, more probably, Giuliano della Rovere, son of a brother of Sixtus IV., who became Pope in 1503 as Julius II., and died in 1513. Vasari says, the work which most advanced Girolamo's reputation was a miniature of the Terrestrial Paradise, with Adam and Eve expelled by an angel, painted for Don Giorgio Cacciamale of Bergamo, at that time Prior of San Giorgio in Verona. In this work, which Vasari may have seen in Rome, he speaks of the miraculous perfection of the trees, fruits, flowers, beasts, birds, &c. And thinking of this miniature, goes on to speak generally of the marvellous way in which Girolamo painted flowers, and imitated gems and jewels, and drew the figures in cameos, "che non sono più grandi che una piccola formica, e si vede nondimeno in loro tutte le membra e tutti i muscoli tanto bene, che appena si può credere da chi gli vede." He died in 1555, at the age of eighty-one. (Vasari, placing his birth in 1472 instead of 1474, says eighty-three.) Among his children was a son, Francesco, to whom he taught his art, and who, whilst still a youth, did wonders in miniature. He did not, however, follow up the profession, but, after many disappointments in various ways, died before middle-age.—*Lemonnier's Vasari: Le Vite, &c.*, ix. 212-14.—*Lanzi: Storia Pittorica, &c.*, iii. 51 (Firenze, 1822).—*Bernasconi: Studj sopra la Storia della pittura Italiana, &c.*, 230, 289-91.—*Dibdin: Bibliographical Decameron*, 1. cxlii.-cliv., notes.

LIBRI, STEFANO DAI. *Miniaturist.*

Saec. xv.

The father of this celebrated family of miniaturists of Verona.—*Bernasconi: Studj, &c.*, 230.

LICHTENSTERN, JOHANN. *Copyist.*

Saec. xv.

Wrote, in 1464, a German Bible. Large folio. Vellum. In two parts. Part I. 331 ff. Part II. 263 ff. Elegantly written and

illuminated ; each book preceded by the arms of Matthias Eberlin, at whose expense it was executed : viz., *or* a boar (Latin, *aper* ; German, *Eber*), *gu.*, and over against it, in golden letters : "In dem iar als man zalt, m^occcc^o und LXIIII hat Mattis Eberler dise bybly lassen machen. Der Gell rüwe ni dem friden gocz." At end : "Dis erst teil der Biblien ist von Johann Liechtensternn von München die zit Student zu Basel geschriben worden vnd volendet umb liechtmess Im Jar Tusent Vierhundert Sechzig vnd vier." On fol. 1 of Part II. are the arms of the patron, with inscription in golden letters : "Matthias Eberler anno Domini mccccLXIIII." This part contains from Isaiah to end of New Testament, including Maccabees. At the end of the Second Book of Maccabees, the writer adds : "Dis buch hett ein ende, got müss vns den heiligen geist senden." At end of all : "Diss ander teil der Biblien ist von Johann liechtensternn von München die zit Student zu Basel vnd geschriben worden An Sand Jacobs abent Im Tusenden Vierhundert Sechzig vnd vier Jahren." It is written in the local dialect. Now in the Imperial Library, Vienna.—Theol. xxiv.-v. —*Denis : Codd. Theologg., Latt. Biblioth., &c., i. 47-49.*

LIÉDET, }
LYÉDET, } LOISET (LOWIIS.) *Miniaturist and Illuminator.*

Sæc. xv.

Not "Lieder," as misprinted by Laborde. Loiset=Louis.—*Bibliophile Belge*, v. 397. A noted miniaturist of Bruges from 1445 to 1475. From 1467 to 1470 he worked for the Duke of Burgundy, and his name was on the list of the Confraternity of Illuminators from 1470 to 1478. He painted the miniatures of the first volume of the *Histoire Générale* of Haynaut, which extends from the origin of the world to the year 380. It is written on vellum, in "lettres de fourme," and 32 lines to the page. Large folio. The whole work is in 3 volumes. The presentation of the work is represented in a full-page illumination, surrounded by a border of flowers and a chain of armorials of the provinces under the rule of the Dukes of Burgundy. In this picture the painter has given Philip the Good, seated under a dais, receiving the homage of the author in the usual form of such pictures. But what is exceptional

in this is that the figure of the duke is clearly a portrait, and the expression in the heads of his nobles, the eager curiosity of the young prince, bold, yet reserved, so indicative of his character, and the general superiority of the composition, show the pencil of a master, and give the miniature the dimensions of a historical painting. The MS. was finished in 1449, when the prince was fourteen years of age. At this epoch Jean van Eyck was dead, and only Lucas van Leyden, (this is Laborde's opinion) could have composed and executed this masterpiece worthy of his master. The miniatures which follow the presentation are very different in quality. They are evidently the result of a process of manufacture then becoming very common in the Netherlands. Those of the second volume are much more numerous, viz. 60. In the accounts they are stated to be due to Guillaume Wyelant (*see WYELANT*). Liedet also painted the miniatures in a copy of "Regnault de Montauban," at 18 sous each. Also those of a "Bible Moralisee," at 12 to 14 sous each. Also "La Vengeance de notre Seigneur," in which the large initials and vignettes only cost 12 deniers the piece. "A Loyset Lyedet enlumineur, pour cinquante et ung ystoires de plusieurs couleurs qu'il a faictes au premier volume de Regnault de Montauban au pris de xviii sols l'istoire . . . font xlv l. xviii s."—*Rec. Génér.*, 1467-68, Art. 1,951.

"Item pour au. fait relier le dit liure xxxi s."—Art. 1,952.

"Pour dix gros cloux de letton, et pour lauoir fait fermer ensemble xiiij s."—Art. 1,953.

"Audit Loyset Lyedet, pour auoir fait en ung liure nommé la Bible Moralisee, vingt ystoires assavoir: sept grandes et treze petites de plusieurs couleurs, au pris de douze sols chacune ystoire l'une, xiiij l'autre, font xij l."—Art. 1,954.

"Item xliii grandes lettres, ourées a champaigne dor et uingnettes dedens a deux gros pieces xliii s."—Art. 1,955.

"Item iij^m vii^e et i de paraphes et lettres à trois sols le cent, cxij s. vi d."—Art. 1,956.

"Pour le relyaige dudit liure, y compris la couverture xxxi s."—Art. 1,957.

"Pour dix grans cloux de letton a crochet pour petits cloux pour les attacher dessus et pour cuir a le fermer xxxiiij s."

"font les cinq parties ensemble xxij l. x s."—Art. 1,958.

"Audit Loyset pour auoir fait encore vingt ystoires de plusieurs couleurs au liure intitulé 'La Vengeance de Nostre Seign. J. C.,' toutes d'une grandeur. Au dit pris de xiiij sols chacune ystoire xviiij s."—Art. 1,959.

"Item pour au. f. xxiiij grandes lettres a champaigne dor et vingnettes dedens a douze deniers piece font xxij s."—Art. 1,960.

"Pour au. f. relier et couvrir le dit liure xxx s."—Art. 1,961.

"Pour dix gros cloux de letton, pour petits cloux pour les attachier dessus et pour deux couroyer de cuir a le fermer xiiij s."—Art. 1,962.

Laborde : Hist. des Ducs de Bourgogne, i. pt. ii. 501-2, 564 ; lxxxv., Preuves.

The miniatures and ornaments of the volumes referred to in these accounts are of the ordinary kind constantly seen in the Netherlandish MSS. of the fifteenth century, such as the Chronicles executed for Edward IV. and many others in the British Museum. But the frontispiece of the "*Histoire du Hainaut*," now in the Royal Library at Brussels (Bibl. de Bourg., Nos. 9,242, 3, 4) is of an entirely different class. It places this MS. beside the Bedford Breviary, at Paris ; the Grimani Breviary, at Venice ; the Hours of Charles of Burgundy, at Copenhagen ; the Croniques de Jherusalem, at Vienna ; and the Froissart of Anthony of Burgundy, at Breslau. These MSS. are masterpieces, and stand in the highest rank of miniature art. Whatever is comparable to them may be considered excellent, and only such work can be permitted to represent the art of the miniaturist, when contrasted or compared with that of the painter in large.—*Weale : Beffroi*, iv. 278, 301.—*Pinchart : Les Miniaturistes, Enlumineurs, et Calligraphes employés par Phil. le Bon, &c.*, 9-11.

Liédet also painted the miniatures of the "*Histoire de Charles Martel, et de ses Successeurs*." Vellum. Large folio. 4 volumes. Written by David Aubert between 1463 and 1465. Now in the Royal Library, Brussels.—*Catalogue Officiel de L'Exposition Nationale, Bruxelles*, 1880, *Manuscrits*, No. 76.—*Reiffenberg in Bibliophile Belge*, vi. 178.—*Peignot : Catal.*, &c., ii. 289. See AUBERT, DAVID.

LIEVEN. }
LIVIEN. } *Miniaturist.*

Saec. xv.

Of Antwerp.

One of the artists to whom the *Anonimo* of Morelli in 1521 assigned the miniatures of the Grimani Breviary, at Venice. This

unrivalled MS. was bought by Cardinal Domenico Grimani of a certain Antonio Siciliano, probably a dealer in works of art, for 500 ducats, and bequeathed to the Seignory of Venice. The *Anonimo*, who is conjectured to have been Marc Antonio Michieli, a Venetian noble, ascribes the aforesaid miniatures, which are works of the highest class, to three well-known masters—Hans Memlinc, Gerard of Ghent, and “Livieno” of Antwerp. Of the first there exists no proof whatever. It is thought that some evidence of the second may be found in a collation of the miniatures with others still extant which have been identified as the work of Gerard Horenbout. As to Lieven of Antwerp, though assigned by Pinchart to the time of Charles the Bold of Burgundy, we have hitherto no means of identification, unless indeed, as has been suggested, he may have been the same as Hugo van der Goes. In a little tract, published by Sig. Soranzo in 1870, entitled “Un occhiata al Breviario del Cardinale Domenico Grimani,” there is a table giving the presumed artists of all the miniatures. Six of the number are assigned to Lieven (or Hugo) of Antwerp. Another Lieven of Gand is also mentioned as painting six miniatures. There is no good authority for these attributions. Woermann concludes that the superintendence of the whole was certainly intrusted to Gerard Horenbout of Ghent, and Weale, whilst utterly denying the co-operation of Memlinc, has established the identity of execution in several miniatures in the Breviary with that of others in other MSS., as, *e.g.*, the Prayer-Book of Albert of Brandenburg; and has also pointed out replicas from Horenbout’s designs, made either by that artist or his wife, who also was a skilful miniaturist. The question of identification, notwithstanding the masterly character of the work, is exceedingly difficult, and, unless the account of its production, which may possibly be still in existence, be forthcoming, can never be properly determined. The famous Breviary to which a reference is made under the notice of Grimani in this Dictionary, may here be briefly described. It forms a large and very thick octavo volume of 831 pp., 28 c. high by 22 c. wide. The binding is of crimson velvet, with silver-gilt ornamental border and clasps. The centre of each cover contains a medallion: 1. of Domenico Grimani; 2. of his father Antonio Grimani, Doge of Venice. The work commences by a Calendar, accompanied with 12 full-page miniatures representing scenes of country life, and the occupations of the month. At the top of each is represented the Creator, seated on a car drawn by two winged horses, in a monochrome tint of the same blue as the sky. Opposite each miniature

is placed the calendar of the month, with the days arranged in two columns. The zodiacal sign is given on the upper part; at the sides, painted in brown or grey monochrome relieved with gold, are placed the principal scenes referred to, or saints whose days are named in the text. The lower borders are occupied by incidents of ordinary life. Each miniature is accompanied by a hygienic precept taken from the rules of the school of Salerno. The twelve miniatures have been erroneously attributed to Memlinc. An almost exact copy in oil of the subject for August exists at Munich, bearing the name of Dürer. Of the two the oil-picture seems to be the older, but all these miniatures are most probably by the same hand. The margins of every page are adorned with varied ornaments, foliages, fruits, animals, arabesques, sculptures, and figures—disposed according to the fancies of the various artists who assisted in the execution of the work. Certainly there were more than three, but, with the exception of Gerard Horenbout (not Van der Meire, as generally stated), they are as yet undetermined. Next come 68 full-page miniatures of subjects taken from the Old Testament, and accompanied with their antitypes or correlative subjects in the New Testament, according to the common practice in books of the kind. Thus, with the Lifting up of the Brazen Serpent, we have the Crucifixion of Christ. The mysteries of the Romish faith are here represented from a Franciscan point of view; the principal festivals of the year and the more distinguished saints and confessors of the Church, including Virgins and martyrs, are depicted with the force of portraiture. Sometimes the scenes occupy the whole of the page, sometimes accompanied by lateral borders, in the outer margin, on which are figures or “figurines” in brown-gold, the smaller pictures serving as a commentary upon the principal ones. In default of scenes, the decorator has covered the border with scattered flowers or fruits; when the miniatures are very small, the borders are enriched with still greater variety, presenting flowers, insects, birds, jewels, and sculptured vases. Among the more striking and memorable pictures are: Fol. 43, the Sibyl, showing Augustus the vision of the Virgin and Child—a subject treated by some of the Renaissance miniaturists with exceeding splendour, as in the “Orosius” of the Arsenal Library, at Paris. The legend affords a favourite subject for the Office of the Nativity. It is said that the Convent of the Ara Coeli at Rome, on the Capitoline Mount, is built over the spot where the vision was shown, and from the thirteenth century the place has been held by the Franciscans, and during Christmas

it is their practice daily to chant the anthem before the cradle of the Infant Saviour, "Stellato hic in circulo, Sibylla tunc oraculo, Te vidit rex in cœlo," &c. Fol. 73, the Adoration of the Magi—a lovely and brilliant composition, rashly attributed to Jean van Eyck. Fol. 206, the Tower of Babel, a masterpiece of aerial perspective, most exquisitely rendered, by Lieven of Antwerp. Fol. 214, the Angels appearing to Abraham. One of those attributed to Memlinc, the authorship of course unknown, but a most lovely composition. Fol. 496, St. Anthony—a figure of great individuality, assigned to Gerard Horenbout. Fol. 530, the Annunciation. Attributed to Memlinc. Both figures are most graceful, and that of the Virgin extremely fine in expression and attitude. Fol. 579, St. Anthony of Padua—very dignified, landscape most delicate. Fol. 824, St. Catherine disputing with the doctors—a beautiful picture, notwithstanding the faulty drawing. Fol. 828, St. Barbara. A graceful seated figure, giving a good example of the gorgeous damasks worn by mediæval ladies. Such is this matchless volume. Several of the best miniatures have been very successfully copied by Signor Prosdocimi, the Venetian artist, and the whole reproduced in photography by Signor Perini. Many of them were also given in colours in Curmer's "Evangiles"; and much information respecting the Breviary is added in the Appendix to that work. Mr. Weale would do a service by publishing his discoveries concerning the artists most probably engaged upon it. For the usual statements about the Grimani Breviary see "Michiels, Histoire de la Peinture Flamande," ii. 295. In recent researches noticed in the *Gazette des Beaux Arts*, xxxv. 355 (Avril, 1887), M. Destrie claims as an established fact that one of the painters of the Breviary was Simon Bynninc, by comparing the Breviary with a miniature executed in Flanders, the authorship of which is determined by existing accounts. His essay on the subject is not yet published (1887).

LIEVRE, GAUTIER LE. *Copyist.*

Saec. xv.

Wrote, in 1444, "Le pelerinage de la vie humaine." Now in National Library, Paris. Vellum. Large 4°. 265 ff. 2 cols., with miniatures and initials. Written in a most beautiful hand-

writing, due to the pen of the above scribe, as we learn from the explicit "Galterus Leporis scripsit anno dñi 1444."

The ornaments are composed of square panels or medallions, of a learned design, but of rapid execution. They are shaded with indian ink, with a sparing use of red and yellow. Curious costumes.—*Paris: Les MSS. François, &c.*, vi. 355, No. 7,210⁵.

Another MS. of this work, also in the National Library, Paris, is described by P. Paris (vi. 350, No. 7,210). He says that the work (a poem) was composed by Guill^e de Deguilleville, and that Charles VIII. had so great a fondness for it that he caused a whole page to be filled with a rich painting of the arms of France, surrounded by the cordon of St. Michael. Then a grand fringe alternately in gold and azure the letter S, which he had assumed as the heart of his device. Between this fringe and the shield of France is inscribed "Karolus octavus." See also No. 6,988 (iii. 239) for an account of another MS. of this poem.

No. 6,988 appears to have belonged also to Charles VIII., when Dauphin, who had the ornaments put into the spaces left blank by the copyist, as the writing is quite a century older than the miniatures. The arms of France quartered with those of Dauphiné prove the date of the ornaments. There is only the miniature of the frontispiece, which is of the fourteenth century, and two-thirds of the first vignette.

At the top of this vignette has been added a square, containing a majuscule Gothic S on a silver ground, and, in the body of this letter, is written, in minuscules of gold, "plus qu'autre. Plus qu'autre." This was the *device* of Charles VIII. "Quel sens avoit la lettre S? Je l'ignore."

The "Pelerinage" has been often printed, and translated into French prose and other European languages. The author, Guillaume de Deguilleville, was a monk of the Abbey of Chalis, who conceived the pious idea of his wretched poem in reading the delicious "Roman de la Rose." Guillaume was not a poet. He was merely a good monk. L'Abbé Goujet, who has given a good notice of this poem in the ninth tome of his "Bible Française," pp. 72-96, has established with certainty that the first two had been composed from 1330 to 1335, and the third in 1358. To return to No. 7,210. This MS. was executed in 1393. On fol. 168 v is this note: "Explicit le pelerinage de l'ame l'an mccc. IIII. xx. et xiii. le penultime jour d'auril."

The ornaments of this volume may be put among the number of the most beautiful which are contained in ancient MSS. They

bear the *cachet* of the artists of the reign of Charles V. or VI. The medallions are surrounded with the tricolour frame characteristic of the period. But the drawing is more accomplished, more delicate, more experienced, than that of the miniatures of the "Rational des divins offices," No. 7,031 (iv. 101), and even of the "Chronicles of St. Denis," No. 8,395. After describing the illuminations, Paris continues: Lastly, on fol. 246 v., is this note, "ciapres commence un oroison de Notre Dame que celui qui escripst ce livre fist," beginning "O tres gloriose Marie," and the initials forming the acrostic *Oudin de Carvanai* (see CARVANAY). If this be the calligrapher of the volume it is a new name found of one of the best artists of the fourteenth century. It is to this same Oudin de Carvanay that we owe the second part of the lovely MS. of the "Chronicle of St. Denis," No. 8,395, begun by Henry de Trevoux, and which we have carefully described at the end of an edition of the "Grandes Chron. de France." But then we were ignorant of the name of this able artist.—*Paris, ubi supra.*

LIGNE, CLAUDE LAMORAL, PRINCE DE. *Patron.*

Saec. xvii.

Of Belœil, Belgium.

One of a family of collectors. The masterpiece of the Ligne Collection is the so-called Prayer-book of Henry VII. of England, which has been described as "*Liber Passionis domini nostri Jesu Christi, cum figuris et characteribus ex nulla materia compositis.*" The latter part of this title is certainly enigmatical, until it is explained what this marvel of patience, taste, and design really is. The Emperor Rudolph considered it to be a curiosity so great that he offered for it the enormous sum of 11,000 crowns of gold (121,000 francs). It is a small 12^{mo}. containing 24 leaves of fine vellum. The first folio, which serves as a frontispiece, is covered with crowned H.'s, interspersed with roses. The second has a vignette with the arms of the King of England, and the motto "*Hony soit qui mal y pense.*" Beneath is a rose and two "horses," or portcullises, the badges of Henry VII.

On the third leaf begins the "*Passio Domini nostri Jesu Christi secundem Johannem,*" ch. xviii., in which the text and outlines of

the figures in the beautiful miniature are not drawn on the vellum in the ordinary way, but clearly cut with the point of a penknife or some other very sharp instrument. All the rest of the text, and the whole of the nine miniatures, are treated in the same way. Between each two leaves is placed a fly-leaf of blue paper, which shows out the letters and pictures as distinctly as if they were engraved. This explains the phrase in the description which speaks of them as "ex nulla materia compositis." At the end are some verses explaining the provenance of this curious volume. It was presented by the Duke of Lorraine to the Prince Florent de Ligne on the marriage of the latter to Louise of Lorraine, niece of Queen Louise of Lorraine, wife of Henry III. Prince Claude Lamoral de Ligne, Viceroy of Sicily, probably for this reason, rather than for its intrinsic value, refused the offer of the Emperor Rudolph. This Book of Prayers, &c., is not by any means unique. A similar book is mentioned by Hoyois, called the "Heures de Henri III., de Henri IV., & de Louis XIII." It is an octavo, and consists of 75 ff. of twenty-two lines to the page, like this, pierced "a jour." It appears to have been executed soon after 1574—the year of Henry III.'s accession. What has become of it is unknown. A certain "père Recollet" used to busy himself with this kind of laborious trifling for the amusement of the Court of Prince Charles of Lorraine, in whose society he lived. His name was Ambroise Goethals, and he is said to have left several charming examples of pictures, formed by cuttings of most exquisite fineness and delicacy. One of these is or was in possession of the family of Goethals of Courtray.—*Hoyois: Musée Bibliographique*, ix. and 91. The "Liber Passionis" has been often described—e.g., by *Sanderus: Biblioth. Belg. Msta.*, ii. 1, 2.—*Marchant: Hist. de l'Imprimerie*, 11.—*De Bure: Bibliographie Instructive*, No. 114.—*Lambinet: Origine de l'Imprimerie*, ii. 242–5.—*Peignot: Essais de Curiosités Bibliographiques, &c.*—*De Reiffenberg: Archives Philologiques*.—*Voisin: Annuaire de l'Académie Royale de Bruxelles* (1839), 107. The completest account, perhaps, is that of Voisin.

LIMBOURC, PAUL DE. *Illuminator.*

Saec. xv.

One of the illuminators employed by the Duke of Berry. In 1410 he received 500 livres for a Book of Hours. We read in

the "prisee" of goods left in 1416 by the Duc de Berri, and also in the "prisee" preserved in the Library of St. Geneviève: Fol. 267 v., "Item un livre contrefait d'une pièce de bois peinte en semblance d'un livre ou il n'a nulz feuiliez, ne riens escript couvert de veluyan blaue à deux fermoirs d'argent dorez esmaillé aux armes de Monseigneur le quel livre Pol de Limbourg et ses deux frères donnèrent à mondit Seigneur aux estraines mil cccc et dix, prisee XL s(ols) p(arisois).

valeut L s(ols) t(ournois).

"Item en une layette, plusieurs cayiers d'unes très riches heures que faisoient Pol et ses frères très richem^t historiez et enluminées, prisees—V^e liv. t(ournois)."

This note is thus rendered in the copy of the department of MSS. of the Bibliothèque Nationale:

"En une layette, plusieurs cahiers d'une très riches heures, que faisoient Pol de Limbourg et ses frères, &c.," prisees 500 liv. t."

Pol de Limbourg is associated with Jacquemart de Hesdin, and Andrieu Beauneveu, among the artists employed by the Duc de Berry. *See* HESDIN. A Prayer-book or "Offices de la Vierge," in the Bodley Library, Oxford, shows so strong an affinity to several prayer-books . . . in which pictures by Pol de Limbourg and his brothers occur, as to make it probable that some of these miniatures proceed from those masters.—*Waagen: Art Treasures*, iii. 76.

LINDENNAST, GABRIEL. *Copyist and Illuminator.*

Saec. xv.

At the time that Matthias Corvinus maintained four copyists in Florence for his Latin and Greek MSS., Johann Werner, Baron of Zimbern, employed a townsman of Pfallendorf at his castle to copy books on chivalry and romance; "the while in his time printing first sprang up, and then as a new invention not very successful, he had a scribe named Gabriel Lindennast—a townsman and resident at Pfallendorf—to write and ornament many and various books, so that at length he got together a considerable library."—*Zimmerische Chronik ed Barack*, i. 405; cf. also *Barack: Die Handschriften der fürstl. Fürstenbergischen Biblioth.*

zu *Donaueschingen*, 75. Lindennast wrote a "Meleranz" in 1480, now at *Donaueschingen*.—*Wattenbach: Das Schriftwesen*, &c., 457, note.

LINGHEN, EGBERT DE. *Illuminator*.

Saec. xv.

Sub-Prior of Agnetenberg. Native of the village of Ummen. Died 1427.

"Ipse multos libr. cantuales in choro, pulchre illuminavit nec non varios codices pro armatura nostra, et quandoq. pro pretio illuminavit."—*Thom. à Kempis: Chron. Montis Sctæ Agnetis*, p. 56.

LIUTHARDUS. *Copyist*.

Saec. ix.

A Monk of a Frankish convent, probably Tours.

Wrote, between 842 and 869 by command of Charles the Bald, a "Psalterium." Vellum. 4to. In small gold capitals. In the Litany, on the last leaf, appears the name of the Empress Hermintrude, who was married to Charles in 842 and died in 869. The MS., which is enriched with beautiful golden initials on purple, was kept until 1674, when it was presented to the minister Colbert, in the Cathedral at Metz. The show-side of the original binding is adorned with silver, and the margins set with three rows of uncut gems. In the centre is an ivory carving in high relief. At the commencement of the volume on three pages are as many miniatures. The drawing, based on the antique, is rude and barbarous, the hands large and coarse shaped, but the light and shade broadly painted: the flesh of a violet-brown tone. The draperies, with the narrow Byzantine type of folds, are heightened with gold. At the back of the first leaf is a portrait of the Emperor, Charles the Bald, himself. The

David, in a short violet tunic, and short red mantle, golden harp in hand, is presented between his musicians Asaph and Iman, as dancing. Beneath are Ethan and Idithun. The next picture is that of Charles enthroned, and royally clothed in coat and shoes of purple, and a golden mantle—his crown adorned with three plumes. In his right hand a sceptre, on the summit of which is the Fleur-de-lis—in his left a purple orb, surmounted by a cross. The frame of the miniature consists of two pillars surmounted by a pediment, in which appear some traces of Attic architecture. In the pediment are golden arabesques of antique motive. On the opposite page, under a similar canopy, is a figure of St. Jerome, who, with the Bible as usual placed before him on a desk, is dipping his pen to write. Both figures have round cushioned footstools of antique fashion. The heads are somewhat indefinite—the hands occasionally marked unskilfully with black pen-strokes by a later hand. At the end, on a purple label, in golden capitals: “Hic calamus facto Liuthardi fine quievit.” It is not clear whether the writer of the MS. was also the painter of the miniatures, probably he was. If not, we may conclude them to have been executed by his brother Berengar. The MS. is now in the National Library, Paris. The same two brothers joined in the production of the famous “*Evangelarium*,” or Gospel-Book, also executed for Charles the Bald, called the “*Golden Book of St. Emmeram*,” to which reference has been made under Berengar. This often-described and truly splendid MS. belonged anciently to the Cathedral of St. Denis, near Paris, having been presented either by the Emperor Charles or his son Louis the Stammerer. It was finished in the year 870, as appears from the verses at the end:

“Bis quadringenti volitant, et septuaginta
 Anni, quo Deus est Virgine natus Homo.
 Ter denis annis Karolus regnabat et uno
 Cum Codex actus illius imperio.
 Hactenus undosum calamo descriptissimus æquor,
 Litoris ad finem nostra carina manet.
 Sanguine nos uno patris matrisque creati,
 Atque Sacerdotio servat uterque gradum.
 En Beringarius, Liuthardus nomine dicti,
 Quis fuerat sudor difficilisque nimis.
 Hinc tibimet lector succedant verba precantis.
 Ut dicas, capiant regna beata Dei.”

The precious codex was given in 893 to the Emperor Arnulph, it is said on condition that he should return to the monks the body of St. Denis, which he had carried off. The next we learn of it is that it was given by the Emperor Arnulph to the monastery of St. Emmeram, and that in the time of Abbot Ramuold, who became Abbot in 975, it was restored and rebound. On this occasion the following verses were inscribed :

“ Hunc librum Karolus quondam per fecit honorus
Quem nunc Hemrammo Ramvold renovaverat almo.”

And at the end : “ Domini Abbatis Ramvoldi jussione hunc librum Aripo et Adalpertus renovaverunt. Sis memor eorum.” It is generally understood that the restoration referred to the cover or binding. Whatever covering of gems or otherwise it might have had before — and we are told that as the Abbot thought the quantity excessive, some were taken and applied to other uses—the cover which he supplied, and which still exists, is sufficiently ornate and precious. It is also very large. Sanftl gives an engraving of it which is extremely rich in silver filigree-work, pearls, gems, and ivory carvings, on a plate of gold or silver-gilt. No fewer than eighty precious stones of large size adorn the margins of this costly covering, besides one hundred and sixty smaller ones—still in their places. A considerable number have dropped or been extracted from their settings. Pearls to the number of one hundred and six—six others having perished—are set among the stones. In the central plaque is the figure of the Saviour, seated in attitude of benediction, holding the Book of Life, on which is inscribed “Ego sum via et veritas et v̄.” A monogram on one of the gems surrounding this tablet—a sapphire—has exercised the ingenuity of many scholars to decipher—but the main result is a great variety of uncertainties, lying between IVTA and IVDITHA. Surrounding the central tablet and its frame of gems is a series of smaller carvings, and round these the outer margin of gems and pearls. The dimensions of the whole cover are about 17 inches by 13. The back cover is simply of plain thick leather, in order to facilitate the ancient mode of placing the book on the press or shelf, where it stood, with the first cover visible, as shown in Schwarz, Table I. It was once the custom to expose codices of the Gospels on the altar. The MS. is written on vellum, on 126 ff., the whole in letters of gold, of which four kinds may be seen : capitals and large initials, sometimes occupying the whole page, and enriched with colours ;

Roman capitals, in which the titles are written, usually called uncials; and smaller letters of a kind somewhat like those called rustic. (*Sanftl*, pl. ii. and iii.) On fol. 1 is the portrait of the restorer, Abbot Ramvold, bearded and tonsured. He wears a long under-tunic of blue, and a shorter outer one of violet, and a golden stole. In his hand is an open book. Surrounding the portrait are the verses already quoted. Fol. 5 gives the grand portrait of the Emperor, often described and reproduced (*Sanftl*, pl. iii.—*Labarte*, i. 337, &c.), with the verses: "Hic residet Karolus," &c. On succeeding pages are the Eusebian Canons, the figures of the Evangelists, &c. On the last leaf are the verses: "Bis quadringenti volitant," &c., given above, and the note of the renovators, done in the way sometimes met with in other MSS., viz. with points for vowels, thus:

"D : : mn : . . bb . t : s r . mv : : ld : ." &c.

Sanftl: *Dissertatio in Aureum ac Pervetustum SS. Evangeliorum Codicem MS. Monasterii S. Emmerami Ratisbonæ*, 1-58.—*Labarte*: *Les Arts Industriels au Moyen Age*, i. 336-7.

LIUTHOLDUS. *Copyist and Illuminator.* Saec. XII.
A Monk of Mondsee under Abbot Walther.

Recorded as very skilful both in writing and illuminating. The following list of MSS. is attributed to his hand: 1. Lib. Evangeliar. cum Canonib. Eusebianis et præfat. Eusebii ad Carpianum, et Hieronymi ad Damasum Papam cum Calendario. 2. Parabolæ Salamonis. 3. Lib. Epistolarum per annum. 4. Opuscul. metricum super Exod. et Ios. 5. Lib. Testimonior. Veteris Test. 6. Sermones Sci. Bernardi Abbat. Super Missas. 7. D^o. Sci. Augustini in Exposit. Psalmi "Beati immaculati." 10. S. Augustini liber de nuptiis, &c. 11. Hugonis lib. Collationis, seu de arca Noe. (Now in Imperial Library, Vienna, Cod. DLXIII.) 12. Regula Inclusor. (In same Library, Cod. DCCXXXII.) 13. Passionale seu Vitæ Sanctor. (In same Library, Cod. LXXXIII.) 14. Epitaphium Bi. Chunradi. 15. Honorius Christianus ad Solitar. de Imagine Mundi. 16. Triâ Epitaphia B. Chunradi. 17. Liber Epistolar. per annum. cum Martyrologio et Necrologio. 18. Kalendarium, Expositio Hymnar. et Sequentiar. Commune Sanctor. Hymnus de S. Catharina. 19.

Opuscul. metricum Statii Poetæ quod est Achilleidos.—*Catal. MSS. Lunæclarentium, a Sæc. IX. ad Sæc. XVI., in Mantissa Chronici Lunælucensis, Pars II.—Vogel, in Serapeum, 1850.*

LIVIENO. *See* LIEVEN.

LIVIZZANO, ANTONIO. *Copyist.*

Saec. xv.

Of Modena.

Wrote "Firmiani Lactantii de vera et falsa relig^e libri." Vellum. 4to. The first page has a border of arabesques in gold and colours; and in lower border are painted the arms of the Modenese family of Livizzani. Initials in gold on blue. At end is written in minuscules: "Deo gratias. Amen. Anno Dni. mccccclxvi. mens septembris, die sept^o hora meridiei finitus est hic liber per me Antonium Joannis Livizzani in civitate Mutina: Valeant legentes feliciter." Another annotation adds: "Correctus optimeque visus abs Antonio Tridento Parmensi mccccclxvii. xxv die Augusti." Now in the Este Library, Modena, Cat. No. dxc.—*Cenni Storici, &c., Estense, 49.*

LODI, CALLISTO DA. *Miniaturist, &c.*

Saec. xvi.

Called also Callisto Piazza, and Toccagno.

One of the most celebrated and accomplished decorators of the sixteenth century. No other evidence of this is needed than the beautiful Church of the Incoronata at Lodi. He worked also at Brescia, Crema, and Milan. His pictures have been found, dated Brescia 1524; Lodi 1527, 1530; Milan 1545. As there seems to be some dispute or confusion about his real name, I will quote Orlandi: "Ridolfi (i. 254) calls him Calisto, born at Brescia, of the family of the Lodi; Lomazzo and Girupeno call him Calisto

da Lodi; Malvasia (ii. 290) Calisto Toccagno Lodeggiano. Others call him Calisto dalle Lodole." One MS. cited by Averoldi (fol. 119) Calisto of the city of Lodi, of the house of Piazza, and sur-named Toccagno. The picture in the Baptistry at S. Clemente of Brescia is signed "Calixtus Laudensis, 1524." — *Orlandi: Abecedario Pittorico*, 107 (Venezia. 1753). — *Lanzi: History of Painting in Italy*, ii. 188 (Bohn). On several screens in the South Kensington Museum are examples of pilaster, frieze, and ceiling decoration, from the Church of the Incoronata at Lodi. A set of six immense volumes, forming a collection of church music, called the "Lodi Antiphonary," from having been once used in the cathedral of that place, were sold at Sotheby's in February, 1875. They are thus described: "Antiphonarium cum notis musicis in usum ecclesiæ Romanæ," 6 vols. (each measuring $23 \times 16\frac{1}{2}$ inches). Written in very large letters, with Gregorian Chant, each volume containing a magnificent border, in which are introduced miniatures of Saints, and the Pallavicini arms, exquisitely drawn and richly illuminated in gold and colours. The six volumes are also gorgeously decorated with 58 large initial letters, 2,114 capitals, and 45 large paintings . . . by an Italian artist (*attributed* to PIAZZA [Fra Cosimo?], assisted by Calisto Piazza, usually called Calisto of Lodi, subsequently the pupil and imitator of Titian, who is known to have assisted Calisto in his famous paintings executed for the Church of the Incoronata at Lodi); bound in the original oak boards, covered with leather, protected with strong brass rims, bosses, corners, engraved with the Pallavicini arms, and clasps. These magnificent volumes were presented to the Cathedral Church of Lodi by S. Charles, Marquis Pallavicini, Bishop of the diocese, and, for upwards of three centuries, were considered the pride of the city.—*Sale Catal.*, 13, No. 172. They appear to have been the same used by Curmer in preparing certain borders for his "Evangiles des Dimanches."

LODOVICI, ROMOLO. *Copyist and Illuminator.*

Saec. XIV.

Born at Florence.

Wrote "La Divina Commedia"—"Prezioso Cod." Vellum. Folio. Of first half of fourteenth century. 87 ff. in 2 cols., beauti-

fully written. At the end: "Hoc opus *scrixit* et miniavit Romulus lodovici di flor^a cui de^o propter mīa³ (misericordiam) sua³ cōcedat vita³ eterna³ am̄. finito libro isto grās (gratias) referam^o xpō."

The grand initial of the first cantica is illuminated in gold and colours. That of the other two in colours only. Every canto has a coloured initial. At the end of every tenth folio is an animal bearing a small cartel, in which is written the commencement of the *terzina*, which follows on the opposite page.

At the foot of fol. 10 v is a frog with a cartel, containing the words "Si della scheggia," which commence the 15th *terzina* of the XIIIth Canto of the "Inferno." At the end of fol. 20, similarly, is another cartel with a bird, over whose shoulders—"spalle"—it extends, and holds "Sopra le spalle dietro," which are the catchwords for the commencement of the next quire of leaves, viz. the 8th *terzina* of Canto XXV. At the end of fol. 30 is another bird, and in its mouth a label, with "Po d'ogni lato," the commencement of the 8th *terzina* of Canto II. of the "Purgatorio." And so of others. On the *verso* of fol. 80 is a crane that has captured a snake, which has twisted itself round, so as to clasp the beak and neck of the bird. To the left of the crane is the letter R, to the right the letter L—initials of the amanuensis, *Romolo Lodovici*. The cartel surrounds the animals, and is closed at its summit by a chain. On the left side is written *omnia promeliori*; on the right, "Sterne la voce"—the beginning of the 14th *terzina* of Canto XXVI. of the "Paradiso." Now in the Library of "Accademia Etrusca" at Cortona. It is a volume that has been oftē consulted—"si crede scritto" (says Batines) "vivente Dante medesimo poichè il predetto Sig. Bibliotecario (Don Agramente Lorini) dice di aver letto nelle *Notti Coritane* che un certo *Romolo Lodovici* secondo un antico estimo a registro possedeva non so che campi a Firenze al tempo di Dante; ma non ha potuto riscontrare questa notizia, perchè le *Notti Coritane* formano da 12 volumi in foglio manoscritti e mancanti d' indice."—*Batines*, ii. 112.

LODOVICUS DE IMOLA. *Copyist.*

Saec. xv.

Wrote "La Divina Commedia." Paper. Folio. With inter-linear gloss and a marginal Latin Commentary. The MS. begins

with the last verse of the 28th *terzine* of Canto IV., "Sembianza," &c. At the end of *Cantica* III. is the note :

"Explicit liber Dantis aligherij Florentini Expleta est tota Comedia . . . Ego Lodouicus de Imola quondam Joh^{is} matei de Franceschis de Imola scripsi hunc dantem mea manu propria anno dominice Incarnatiōis dñi nři 7 hū pi. M^occcc^oxxxv^o. die xv^a mensis Martio et scripsi ipsum in duodecim diebus continuis etc. finitis die martis de mane ante prandium hora 18^a luna existente in Scorpione Sub signo Mercurii Imole in domo meo proprie habitationis in Sala dicte domus." Now in the Trivulzi Library, Milan, No. IX.—*Batines*, ii. 141.

LOECHNOWER, GEBHARD DE. *Copyist.* Saec. (?)
Of Constance.

Wrote a Psalter in German, with the glosses of Jac. of Tyre. Now in the Imperial Library at Vienna, Cod. LXVIII.—*Denis : Catal.*, &c., ii. 1, 101.

LOLLIO, ALBERTO. *Copyist.* Saec. xv.

Wrote "Aristotelis Stagiritæ Rhetoricor. libri." On paper. Folio. "Libr. ipsum Collatis plerisq exemplarib. nostra manu semel ex scribere non sumus Gravati Anno redi humanæ MDLVI." At end: "Ego Albertus Lollius mea manu scripsi." Now in the Este Library, Modena.—*Catal.* No. ccccix.—*Cenni Storici*, &c., *Estense*, 40-1.

LORENZ (of Antwerp). See LAURENTIUS.

LORENZO, DON. *Illuminator.*

Saec. xv.

Called "Il Monaco." A Monk of the Camaldulense Monastery of the "Angeli" at Florence.

He was famous from the early years of the fifteenth century, and illuminated many books for his monastery. He also painted many pictures, &c., in the manner of Taddeo Gaddi and his school. "Don Lorenzo dunque pittore fiorentino essendo monaco della religione di Camaldoli e nel monasterio degli Angeli (il qual monastero ebbe il suo principio l'anno 1294 da Fra Guittone d'Arezzo dell'ordine e milizia della Virgine Madre di Gesù Cristo; ovvero come volgarmente erano i religiosi di quell'ordine chiamata, de' Frati Gaudenti) attese ne' suoi primi anni con tanto studio al disegno ed alla pittura." These are Vasari's words. It is curious that in the edition of 1568 Vasari says nothing about Don Lorenzo having worked in miniature, which was an art largely practised in the monastery of the Angeli; while in that of 1550 he had said that Don Lorenzo "fu diligentissima persona, come appare ancora oggidì nella infinita quantità di libri da esso miniati nel monastero degli Angeli, et al Eremo di Camaldoli," and adds later, that in his time there was still a Missal executed by these Camaldolese monks in the Papal Chapel, which was completed for Eugenius IV. Why, in his reprint, Vasari suppressed this statement, is hard to say, as it can be proved that he merely stated the truth. "For having examined in vain," say the editors of the Lemonnier edition, "the codices in the Laurentiana, formerly belonging to the monastery of the Angeli, erroneously attributed to Lorenzo, during our researches in another place—viz., in the sacristy of the Church of Sta. Maria Novella—it was our good fortune at last to find among the precious choir-books—of which there are nine by various hands—a 'Diurno Domenicale,' marked H, adorned with 44 most beautiful miniatures, but not all equally well preserved. Five of them are large, and represent: 1. The Resurrection. 2. The Ascension, with heads of Saints and Prophets in the decorated borders. 3. Pentecost. 4. The Holy Trinity. 5. The Institution of the Eucharist. The rest are less important, and consist of figures and busts of men and women Saints, all executed with masterly grandeur and exquisite diligence. In these miniatures the original character of the work of Don Lorenzo is so pure and so decided, that, although not assisted by any document whatever, we do not hesitate to

affirm that he was the author of this precious MS."—*Milanesi and Pini* in Lemonnier's *Vasari*, ii. 209-15.—*Nagler: Künstlerlexicon*, viii. 64. It has been repeatedly asserted that Taddeo Gaddi was Lorenzo's master. Gaddi died in 1350 at the age of fifty-four. The first paintings by Fra Lorenzo bear the date 1413, and it is known that he died at the age of fifty-five, so that, if his first works were executed at the time stated, his death did not occur before 1440. The actual date is not known. The miniatures of Don Lorenzo are by no means to be confounded with the much earlier illuminations of Don Silvestro and Don Jacopo, who also worked on the famous Choir-books of the Angeli with great diligence and success. They are simply illuminators, putting in ornamental initials and other ornaments; but they are not at all comparable either in manner or skill with Don Lorenzo; and it is to the latter that reference is made when Vasari tells us how greatly Leo X. admired these Choir-books on his return to Florence. The story is told of the preservation as relics of the right hands of all three of these skilful monks. The whole twenty volumes existed together in Vasari's time, and the names of other miniaturists might have been given in them, had he taken the trouble to look for them. But now we have no such traces. Only on the frame or border do we find that the decorator (illuminator), less modest or more business-like than the miniaturist, has put his name; as at Venice where Christoforo da Ferrara used to put his name on all his work. Doubtless Vasari took for granted what everybody said about the Choir-books, of which only two remain. Eighteen have shared the brutal fate of so many works of art during times of war and plunder, and now either exist in fragments or have been destroyed for the sake of the paintings. On the first folio of one of those still left containing the Missæ from the Resurrection to Trinity Sunday is a miniature of the subject, on burnished gold ground. It shows Christ risen from the tomb, and three soldiers sleeping at its foot. Borders of foliages and other objects, the gold everywhere splendidly burnished, and never laid on or shaded with the pencil; thus showing the work of the fourteenth, rather than of the fifteenth century. On the third folio, in the centre of the initial, is written "anno Domini 1409 completum est hoc opus." The initials of both volumes are by the same hand, but the miniatures differ. It is easy to see that the writers and illuminators were not the miniators of the book, and hence that very few years were needed to multiply copies of the

Choral-book, thus passed from hand to hand, and adorned more or less with work of varying merit, according to the development of art and the ability of the monks who, age after age, made themselves famous by their productions. Yet they were not sufficient to fill up all the voids left by the copyists, as many of these empty spaces have never been filled in. Long and slow is the labour of the miniaturist, much slower than that of the fresco painter. As to the gold and the method of applying it : in the former of these two volumes we find on some of the ornamented portions various foliages and rosettes of most beautiful design, laid on in wash gold, but shaded and modelled with the most consummate mastery of the pencil, and not in leaf-gold laid on a mordant made shining by the burnisher.—*Cicognara*, in *Antologia*, xxi. 1-16.—*Lanzi: Stor. Pittor.*, i. 40. Firenze, 1822.—*Baldinucci*, ii. 190 (1768), says nothing of him as a miniaturist.

LORIMIER, CORNEILLE DE. *Copyist.*

Saec. xvi.

His name occurs at the end of a beautiful MS. in folio, containing part of a Latin Missal dated 1514: "Explicitus est iste liber per me Cornelium de Lorimier anno m^o quingentesimo decimo 4to. ult^o augusti septimus liber." The MS. was bought by an amateur at Brussels in 1850 of M. Heussner. It is on vellum, and contains 75 ff., many of which are enriched with miniatures and illuminated initials, representing subjects taken from the Old and New Testaments. The names of several of the Canons of the Collegiate Church of Liège occur in the initials.—*Messenger des Sciences Historiques de la Belgique*, 114. 1855.

LORIN, JEAN. *Copyist.*

Saec. xv.

Wrote a copy of the "Roman de la Rose." Vellum. Folio. 162 ff. 2 cols. In a fine ancient "bâtarde" hand, and with 49 excellent miniatures, mostly about 3½ in. by 3 in. Many illuminated

initials. The first page is surrounded by a handsome border. At end : "Cy fine le Rommant de la Rose, escript de la main de Jehan Lorin."—*Catal. de la Vallière*, ii. 253, No. 2,741.

LOTTINI, TOMASO FRANCESCO. *Illuminator*. Saec. xv.
Of Castro-Prato Vetere.

Illuminated an "Officium Beatæ Mariæ Virginis," with other Offices and prayers, e.g., "contra pestem," "contra sagiptas," and a "credo picholino." Vellum. 12mo. 225 ff.

LOUBER, DIEBOLT. *Copyist*. Saec. xv.
Of Hagenau. Copyist and dealer in MSS.

On the first leaf of "Der Heiligen drie Könige," or "Book of the Three Kings of Cologne," now in the British Museum, is a curious list of MSS. on sale at Louber's shop. It begins : "Item welicher hande bücher man gerne hat grosz oder klein, geistlich oder weltlich, hübsch gemolt, die findet man alle by diebolt louben schriber. In der burge zu hagenow." Then follows a list of nearly forty works, including romances and books of devotion, many illuminated—"gemolt"—showing the value and character of a dealer's stock in the fifteenth century. This "Book of the Three Kings" is written in a good plain French "bâtarde," or secretary hand, with rudely ornamental initials and coloured drawings, in the manner of the "Biblia Pauperum." Paper. Small Folio. 76 ff. Add. MSS. 28,752, British Museum.

On fol. 1, in "Das Buch des drie Königen." British Museum, Add. MSS. 28,752. Bo^t. of Boone, 8 July, 1871. (And, according to Kirchhoff, in the Berlin Library before 1853 at least, thus described : Paper. Thin small Folio. 75 ff., mostly 2 cols.,

with 12 large coloured pen-drawings, in the style of the "Biblia Pauperum." The MS. dates about 1450.)

"Item welicher hande bücher man gerne hat grosz oder clein, geistlich oder weltlich, hübsch gemolt [if this book be "hübsch gemolt," we should not care much for Louber's ideas of art]. die findet man alle by diebolt louben schriber. In der burge zu hagenow." In red.

"Itē das *gross* buch genant Jesta Romanorū vnd saget was zu Rome gescheen ist. Vnd von der stetten do got gewandelt het, saget, vnd saget ouch von den Keisern zu Rome, vnd von den Bebesten was wunders sie getriben hant vnd von vilar . . gesetzeden die die Römer gemaht hant Vnd ist mit den Viguren gemolt: Itē Vi . . eristy.

Itē die xxiii. alten gemolt.

Itē ein gerymete Bibel.

Itē der Ritter her . . Wigoleis gemolt: Itē Wolff Dietherich gemolt: Itē das gantze Passional der heiligen leben Winterteil vnd sumerteil zwey grosse bücher: Itē Episteln . . vnd Ewangeliën durch das Jar allen tag mit glosen Vnd von den heiligen vnd Jung frowen: Itē wilhelm von Orlens gemolt: Itē Herywen vnd her gawin vnd Kunig artus gemolt: Itē der heiligen drie Kunige buch gemolt Itē parçifal gemolt. Itē suben meister bücher gemolt Itē Bellial gemolt Itē der *Wiefare* Ritter Itē die grosse Troye gemolt Itē der hertzoze von Oesterich gemolt.

Itē die hymel strasse genant der Welsche gast.

Itē die zehen gebot mit glosen.

Itē von einem getruwen Ritter der sin eigen hertze gap vmb einer schönen frowen willen.

Itē ysopus gemolt.

Itē güte bewerte Artzeniē bücher. Itē frigedang.

Itē lucidarius.

Itē pfaffe Emisz vnd sust kleine bette bücher.

Itē der Rosenkrantz.

Itē der Ritter vnder dem zuber Itē gemolte losz bücher.

Itē der { sohn } (?) trost.
 { solen }

Itē von dem Ritter sant Alexius.

Itē sant *Anszhelmsfrag*.

Itē der Kunig von franckenrich.

Itē ein Keiserlich Reht buch.

Itē *Trisitram* Itē schachzabel gemolt Itē von sante gregorius dem sündler.

Itē morolff gemolt Itē ein Salter latin vnd tutsch vnd sust
andere Itē. (End.)*

LOUIS LE DEBONAIRE. *See* CHARLEMAGNE.

LOUIS I. *See* ANJOU.

LOUIS II. *See* ANJOU.

LOUIS IX. (KING OF FRANCE). *Patron.* **Saec. XIII.**
Usually known as "Saint Louis." Born 1215. Died
1270.

Inherited the crown under the tutelage of his mother, the imperious Blanche of Castile, in 1226. In 1234 he married Marguérite, daughter of Raimond Bérenger IV., Count of Provence, and sister to Eleanor, wife of Henry III. of England. The story of his first disastrous expedition is told by the old French historian, Joinville, who himself took part in it. The second found a chronicler in Guillaume Anelier. In 1270, during the siege of Tunis, the plague broke out among the French troops. The city was taken, but Louis was stricken by the disease, and, after lingering for nearly a month, died in camp. The following

* Moriz Haupt, in *Zeitschrift für Deutschen Alterthümer*, 1843 (191) has the list mostly as above. No. 5, however, he calls H. Wigalois. 6 he spells "Wolf Dietrich." 7 omits "grosse." 8 omits "allen tag." &c.; omits "Vnd v. d. heilig v. Jungfr.," so that it may have been sold meantime. 11(10) "Her Ivan u. Her Gobbin." 12(11) "dry." 14(13) "suben meyster." (15) "d. wifarn ritter." "Der Hertzoge von Oestereich" is omitted by Haupt; probably sold. (19) "hertze gab." (21) "artzmien." "Lucidarius" is omitted by Haupt. (23) "amyss." (27) "selen trost." (28) "Alexius." (29) "Anschelens Frow." (30) "Frankrich." (31) "rehtbuch." (32) "Tristram." (34) "morolf." Haupt thinks that "Der wifarn ritter" is probably the "Travels of Sir John Mandeville." Another list of Dieb. Louber's books occurs in the Heidelberg MS., viz., 1, 12, 34, 9, 13, 14, 7, 11, 3, 32, 16, 5, and another (der ackermann vnd belgal gemalt).

year his remains were honoured with a magnificent funeral at the Abbey of St. Denis, and in 1279 Boniface VIII. placed him among the Saints of the Church. In his diplomas, Louis began the year at Easter, and France owes to him the institution of "Notaires royaux," sixty scriveners being appointed to this office in 1270. He mainly assisted also in founding the college which has always borne the name of Robert of Sorbonne. He first instituted the post of Admiral of the Fleet, borrowing the title from the Moors or Arabs. It is, however, chiefly as a lover of books that he is commemorated in these pages. "Il faisait copier les livres plutôt que d'acheter ceux qui étaient tout faits, 'par là,' disait-il, 'le nombre des bons livres se trouvait multiplié.'"—*Bouquet: Les Historiens de France, &c.*, xx. 15, quoted by *Delisle: Cabinet des MSS.*, i. 7.

When, at the suggestion, it is said, of Thomas Aquinas, Louis formed a library in his palace, he commissioned Vincent of Beauvais to collect materials from all quarters for his immense Encyclopædia. It was a mutual arrangement—the king's books were placed at the service of the Dominican, and the learning of the Dominican at the service of the king. Vincent, in one of his writings, gratefully acknowledges the help thus generously supplied.—*Epistola Consolatoria* (MSS. lat. de la Sorbonne, No. 1,622, fol. 15). On his death this library was left, not to his son, who probably did not care for it, but to be equitably divided among the Dominicans of Paris, the monks of Royaumont, and the Dominicans of Compiègne. A considerable number of the Royal MSS. are still extant. A Bible, called the Bible of St. Louis, was found among the books of Jean, Duc de Berry, which afterwards entered the library of Cardinal Georges d'Amboise. It is now in the National Library, Paris (MS. lat., No. 10,426), and contains this note: "Ceste Bible fut a mon seigneur Saint Loys Jadiz roy de France." "Flamel." A singular omission occurs in the miniatures of this notable MS. They begin with the story of Cain and Abel, and the tradition is, that the artist having represented Adam and Eve in the simple costume of Paradise, the king, whose pious delicacy was shocked, tore out the pages with his own hand. The book was of course repaired, but the marks of the royal displeasure are still observable. Several Psalters have his name assigned to them. One once in the list of the MSS. of Charlotte de Savoie, second wife of Louis XI., and described in these terms: "Sautier ystorie couuert de satin figure, vert et roge, a deux fermouers, appelle

le sautier Saint Loys le quel la dicte dame auoit emprunte de la dame de Poyssy," &c. It appears to be the same that was given to the National Library in 1818 by Louis XVIII. It had been presented to that monarch by Prince Galitzin through the Comte de Noailles, then French ambassador at St. Petersburg. In the old Louvre Catalogue it is No. 47. It has this note at the beginning: "Cest psautier fust saint Loys et le donna Jehanne d'Evreux au roy Charles filz de roy Jehan lan de nostre seigneur mil troys cens soissante et neuf; et le roy Charles present (VI.) filz du dit roy Charles le donna a Madame Marie de France sa fille, religieuse a Poyssi, le jour de Saint Michel lan mil ⁱⁱⁱⁱ." Delisle refers to this MS. as No. 10,525, Fds. lat. Another, attached to the Sainte Chapelle, and at present in the Library of the Arsenal (No. 147, Theol. lat.), appears to have belonged to his mother. On fol. 191 is this inscription: "Cest le Psautier monseigneur Saint Loys, le quel fu a sa mere." It is mentioned in the inventory of 1377 (now MS. lat. 1,707, fols. 27, 65). Another, discovered by Delisle to be the Psalter of Queen Ingelburge, is thus described in the Louvre inventory of 1380: "Un grant Psautier nomme la saultier saint Loys . tres richement enlumine dore et ystorie danciennes ymages . Et se commance le second feuillet—*cum exarcerit*. Et est le fermant a deux fermouers de neelles a fleurs de liz pendant a deux laz de soye et a deux gros boutons de perles, et une petite pippe dor." This MS. M. Delisle thinks disappeared during the troubles of the reign of Charles VI. It is, however, affirmed by others to be the identical MS. presented to the National Library by the Comtesse de Puy-Ségur. Queen Ingelburge, the unfortunate second wife of Philippe Auguste, was reconciled to her husband in 1214, and died in 1236. Her Psalter remained in the palace, and descended to St. Louis. A note in it of the fourteenth century says: "Ce psautier fu saint Loys." In 1418 it was in the Château de Vincennes beside another, executed in 1260 for Louis (the one now No. 10,525, above), and is particularly described by Barbet de Jouy. The Psalter of Queen Ingelburge is one of the most richly-illuminated of the thirteenth century. Lastly, in Public Collections, is the "Psalter of St. Louis," formerly in the Library of Charles, Duke of Burgundy, now in the Public Library at Leyden. In private collections are several MSS. claimed to have been used by this pious king, but it must be mainly on the strength of their style of art. They are probably instances of the beautiful volumes executed during the reign of his son. The copyists

who worked for Louis IX. are not known, but an account of Queen Blanche for 1241-2, mentions a scribe of Orleans who copied Psalters for her. "[Filius] Guidonis Coci, pro scribendo psalterio." "xi sol. Filius Guidonis Coci apud Aurelian. pro duobus psalteriis scribendis c sol." (Extracts from MS. lat. 9,017, National Library, Paris.)

There is a soubriquet attaching to the name of St. Louis, which ought not, perhaps, to pass unmentioned. Van Praet supposes him to have had the name of "Caievaire," because he wore a robe "de saye et de vaire." Lancelot has written a dissertation to prove that it should be written "Çaienaire," *i.e.*, "ça en arrière" (see MS. fr. 12,431).

Joinville: *L'Histoire de St. Louis*, 75, 403, 489, &c. (1867).—Delisle: *Le Cabinet des MSS.*, i. 7, 8, 9, 91, 400-403; ii. 263, 285, 324; iii. 118, 322.—Delisle: *Mélanges de Paléographie et de Bibliographie*, 167.—Geel: *Catalogus Librorum MSS. qui inde ab anno 1741, Bibliothecæ Lugduni Batavæ accesserunt* (Lugd. Batavor., 1852. 4to), 78, art. 318.—Kervyn de Lettenhove: *Le Psautier de Saint Louis*, in *Bulletin de l'Acad. de Belgique*, 2 sér., xx.—Laborde: *Les Ducs de Bourg.*, ii. 266, No. 4,256.—Barrois: *Bibliothèque Prototypographique*, 171, No. 1,130.—Barbet de Jouy: *Notice . . . Musée des Souverains*, 39, 42, &c.—Doüet d'Arcy: *Choix de pièces inédites relatives au règne de Charles VI.*—Louisy: *Le Livre et les Arts qui s'y rattachent*, 84.—*L'Art de Vérifier les Dates*, vi. 1 (1818).—Denis: *Hist. de l'Ornementation des MSS.*; *Catal. Bibliogr.*, 13, Nos. 57, 58.

LOUIS XII. (KING OF FRANCE). *Patron.*

Saec. xv. et xvi.

Son of Charles, Duke of Orleans and of Marie de Cleves.

This prince, notwithstanding the gaiety of his life, as Duke of Orleans, possessed the hereditary tastes of his ancestors for the fine arts and for books. Born in 1462 at Blois, he succeeded his cousin Charles VIII. in 1498. He was endowed by nature with a truly royal disposition and greatness of mind, shown especially in the way in which he forgave on his accession those who had previously been among his enemies—

and in receiving the Sieur de la Tremoille who had signally contributed to his disasters in Brittany as a trusted servant. "Si la Tremoille," said he, when urged to vengeance, "a si bien servi son souveraine contre moi, j'espère qu'il me servira avec la même affection contre les ennemis de l'Estat." He had been compelled by Louis XI. to marry his daughter, Jeanne de France, who, though somewhat accomplished and extremely religious, was not agreeable in person, and Louis, anxious to marry another lady, had always kept out of her society. He now procured a divorce, in order to fulfil a contract, and at the same time obtain the original object of his affections, the widow of Charles VIII. By this contract, Anne of Brittany again became Queen of France. He married her in 1499. His first political movement was the endeavour to recover Milan, to which he had presumptive rights through his grandmother, Valentina, wife and widow of the murdered Duke of Orleans. The army that went under such leaders as Robert Stuart, Seigneur d'Aubigny, and the famous Gian Giacomo Trivulzio soon accomplished its object. It was only an affair of twenty days. Lodovico il Moro—so-called, it is said, not from his resemblance to a Moor—but from bearing as his device the "moron"* or mulberry—the symbol of prudence—escaped into Germany, and Louis XII. entered Milan as its duke. His title was confirmed by the emperor, but it was immediately lost, for Lodovico returned and retook the city. Louis, however, now sent another army under the veteran La Tremoille, who speedily recaptured Milan and sent the crafty and treacherous Moro into a well-deserved captivity at the Castle of Loches, where he died about 1508 or 1510. The expedition, however, was important in another way to the literary and artistic history of France, as from the spoils sent home a large collection of books, paintings, and bronzes found their way into the Royal Library. But this was still more notable after the king's next expedition to Naples, notwithstanding its eventual ill success. Among other things France owes the formation of the Corps of National infantry to Louis XII. He also built the Pont du Change and the Pont St. Michel—both constructed under the direction of the famous Fra Giocondo, the Dominican architect and engineer. As to the Library at Blois, already often referred to, Louis inherited

* Gr. *μόρον*, a mulberry. Ital. *mora*. The popular derivation has etymology on its side; *moro* means a Moor.

the books of his father and grandfather, and does not appear to have added to them until his accession to the crown in 1498. The first books known to have been then added are a "Histoire Romaine," now MS. fr. 730; a translation of "Influencia Celi," by Robert du Herlin, MS. fr. 2,080; a Collection of Songs, with music, MS. fr. 2,245; and the Book of Hours, now in the Museum of the Hermitage. The last is a volume in 8vo of 112 ff., entitled "Heures de la Saint Vierge a l'usage de Louis XII.," written in Italy, and adorned with 28 large and 60 small miniatures, heightened with gold in the finest manner. This MS. may be briefly described.

Fol. 1. Calendar.

Fol. 11. The Tree of Life, guarded by two Angels, with an escutcheon, now effaced, and the motto or legend, "A PRIER AIE LIE."

Fol. 11 v. The Creation of Eve, with the portrait of the king.

Fol. 12. The Annunciation. And so on through the usual series of scenes from the Old and New Testament. The marginal miniatures are sometimes curious.

Fol. 14. Adam and Eve. Eve spinning and Adam digging—illustrating the old couplet, "When Adam delved and Eve span, who was then a gentleman?"

On fol. 9 is the king's signature, and on fol. 2, v. the date 1490. One or two other MSS. are noted as dating about the same time. Once on the throne Louis busied himself seriously with the augmentation of his library. About 1503 Claude de Seyssel, an author who had done work for the Duke of Savoy, Louis's uncle, speaks of the Library at Blois as specially magnificent. In the prologue to his translation of the Anabasis he says: "Vous estant en vostre ville a Bloys sire, a vostre retour de Lyon, alay par vostre commandement veoir vostre tres magnifique et tres singulier librarie et avec moy se trouua messire Jehan Lascary, homme tres excellent tant en lettres grecques que latines, vostre ambassadeur a present a Venise, qui est natif de la cite de Constantinople, de moult noble et ancienne lignee." (MS. Fr. 7,140.) On fol. 10 the whole page is occupied with the presentation miniature of Claude de Seyssel presenting the book to Louis, amid a crowd of courtiers. The knights bear on their cuirasses the porcupines which the king had adopted as his device. This is the MS. which M. Delisle speaks of as MS. fr. 701, and M. Paris as 7,140.—*Paris: Les MSS. Franc.*, 6^{re}, v. 382. Several MSS. now in the National Library are

dedicated to Louis XII., as *e.g.*, MSS. lat. 4,777 and 8,348, and MSS. fr. 1,195 and 5,105. Also, with a slight difference, MS. lat. 1,412 and MSS. fr. 849 and 5,089. In 1504 one hundred and twenty-six volumes were bound for him by Gilles Hannequin, and now his library is really considerable. Delisle gives an extended list of MSS. written and bound for him, of which a large proportion are of classic authors, such as Thucydides, Xenophon, Diodorus, Appian, Justin, Virgil, and Ovid. On many of these we find the porcupine which occurs so frequently on monuments of his reign. In MS. fr. 9,735, the translation of Dares Phrygius by Maistre Robert Frescher, in the border of the frontispiece, on a blue ground, semé with golden *fleurs-de-lis*, is a crowned porcupine and four capital letters L O Y S, each surmounted with a crown and a band or pennon, with the words: "LE ROY SANS DOL." The margin of fol. 1 is covered with a chequer of *fleurs-de-lis* and *ermine*s, with a knotted cord, and another band, with the words: "NON MVDRA." The Museum of the Hermitage possesses three other MSS. from the Blois Collection, all marked as coming from the Abbey of Saint-Germain: a translation of "Plutarch's Lives" (formerly No. 1,431, Fds. Saint-Germain). The "Chroniques d'Amboise" (f. 2,223), and the "Triumphes de Pétrarque" (f. 1,805). —(*Livret du Musée de l'Ermitage*, Nos. 70, 84, 91.) Another MS., once at Blois, is No. 1,421 of the Libri MSS. in the Library of Lord Ashburnham, dated 1507, which seems to have been presented to Louis, containing "I. A. Cabellæ Genuensis dialogi ad historiam Januæ pertinentes," &c. 4to.

As to the MSS. of Queen Anne of Brittany, they really require a separate notice, but see *Le Roux de Lincy: Vie de la Reine Anne*, ii. 37, 39, 43, 46–83, &c.—*Barbet de Jouy: Notice, &c.*, 85–91. Delisle gives the titles of fifteen, which are mostly masterpieces of calligraphy and painting. First and grandest, perhaps, is the "Livre d'Heures" written, as it seems, in 1497, by Jean Riveron (*see* RIVERON), and illuminated by Jean Poyet (*see* POYET). Another is the "Histoire de Bretagne," by Pierre Lebaud, now in the British Museum, Harl. MS. 4,371. Other two are poems by Jean Marot. 1. On the Revolt of Genoa (now Fds. fr. 5,091). 2. On the Convalescence of the Queen (Fds. fr. 1,539), probably the presentation copy to her. But whatever the splendour of the united collections of Louis and Anne, they would scarcely have deserved the unmeasured eulogies they have received, had it not been for the unparalleled additions of at least three other libraries. These were the rich collection

of Louis de Bruges, containing the most exquisite examples of Flemish art; and those of the dukes of Milan and kings of Naples, equally valuable in their stores of the finest examples of Italian. The chief treasures of these collections are mentioned either under their miniaturists or copyists, or as executed for the patrons whose names they bear. Delisle gives lists of the collections, and many interesting details regarding the MSS. themselves.—*Delisle: Le Cabinet des MSS.*, i. 121–146.—*Paris: Les MSS. Français, &c.*, v. 383.—*L'Art de Vérifier les Dates*, vi. 1818.

LOUIS XIII. *See* BEAUGRAND.

LOUIS XIV. *Patron.*

Saec. xvii. et xviii.

Is said to have resolved that all the Service-Books of the Chapel Royal at Versailles should be written and illuminated, and I have seen it somewhere stated that Bussy-Rabutin, in an account of the chapel, describes these books, but this account I have not seen.

LOUSEL, GEORGE. *Copyist.*

Saec. xvii.

Wrote, in 1684, a "Psalterium," with antiphons and hymns notated for the whole year, in large folio. The volume was executed for the collegiate church of St. Géry. At the foot of the Frontispiece is this note: "Scripsit Magister Georgius Lousel, presbyter capellanus nec non vicarius prædictæ ecclesiæ MDCLXXXIV martii 12."—*Le Glay: Catalogue des MSS. de la Bibl. de Cambrai*, 1.

LOVANIO, PETR. DE. *Copyist.*

Saec. XIV.

Called also P. van den Bekene.

Wrote "B. Hieronymi in XII Prophetas Minores explanationum libri xx." Vellum. Folio. 314 ff. 2 cols. A very handsome MS. of the end of the fourteenth century, in the Gothic hand called "lettre de somme." Fol. 1 has a border, in which are painted the twelve minor prophets. At the end: "Istud egregium volumen duodecim. Pph̄arumscriptum est per manus fratris Petri de lovanio alias vanden bekene. Ad laudem dei omnipotentis."—*Cat. des Livres de la Biblioth. de M. C. De La Serna Santander*, i. 97, No. 391*.

LUCAS (PERI PERGULENSIS). *Copyist.*

Saec. XV.

Of Gubbio. (?)

Wrote, in 1462, "La Divina Commedia." Paper. Small Folio. 249 ff. Well written in an elegant character, and well preserved. The first canto of the last cantica has a large initial *fregiata* in colours. End of *Paradiso* in red. "Explicit tertius liber dantis intitulus est paradisus . quem Ego dopnus lucas peri pergulensis exēplauī ad istātia clari ac egregii viri Ser Ganzelli ser trauaglini eiusd. terre sub añis dñi M^occcc^olxi^o die nō conceptus uirginis gloriose marie . viij^o decēbris e mon scī secūdi ecc. prope muros Ciuitatis Eugubij . Laus deo. Amen."—Casanate MSS., No. D, iv. 2.—*Bat.*, ii. 182. Also "Honestis (Christoph. de) of Bologna. Liber de Venenis." Paper. 4to. At end: "Scriptus p̄ me dompnum lucam peri de pergula ad petit^m Magistri Gherardi de forsinfroonio sub annis Dni MccccLviij et die xv. maij." Now in private hands.—*Libri Catal.*, p. 107.

LUCAS, FRANCISCO. *Calligrapher.*

Saec. XVI.

Of Seville.

Practised as a writing-master. Specimens of his handwriting are given by *Mertino: Escuela, &c.*, 374, 2.

LUCCA, FRA GIOVANNI DA. *Miniaturist.* Saec. xv.
A Franciscan.

Worked on the Choir-books of the Cathedral of Ferrara some time between 1472 and 1534.—*Caravita: I Codice e le Arti a Monte Cassino*, i. 480.—*Manini Ferranti: Compendio della Storia Sacra e Politica di Ferrara*, iii. 165.

LUDOVICUS. *Illuminator.* Saec. xv.
Monk of S. Benedict, at Nice.

Illuminated "*Historia Judaicæ Antiquitatis*" per Flav. Josephum. Vellum. 193 ff. Most elegantly illuminated throughout in gold and colours. At end: "Flavii Josephi Historiographi Antiq. xx. et ultimus explicit liber fauste feliciterque, &c., per me Iohann. Baptistam ex Marchionibus Palavicinis genere patriaq. Cremonensem, sed tum agentibus fatis extorrem et in Fariano moram trabentem. Apud illustrem avunculum suum Dm. Joannem Galeaziam Marchionē Salutiarum dignissimum. Non ex premio neve ullo optato commodo, sed sui sola grata contemplatione perscriptum anno a nātivit. Dni nři Jhesu Christi mccccxxxv Februarii huc suprema." On the back: "Presens opus miniavit frater Ludovicus de Priorib. de Nicia Provinciæ Ord^{is} S. Benedⁱ. mccccxxxvii. die xv. novembris." Now in the Royal Library, Turin, Cod. DLVIII., k. vi. 16.—*Pasini: Cod. Lat., &c.*, ii. 126.

LUDOVICUS. *Copyist.* Saec. xv.
A Minor Friar of Verona.

Wrote, in 1456, "Nicolas de Ausmo, supplementum in summam pisanellam." Vellum. Thick 4to. 416 ff. 2 cols. On fol. 395 is this note: "Ego Frater Ludovicus de Verona Ordinis minorvm Indignvs scr(i)psi," M^occcc^olvj^o Die viij^o Marcij. In loco scti petri i vimenario in noīe dñi R̄. Amē." Then, in a paler hand, "Ego ff. Rogerius v^oñ (Veronensis), oř minore Sacēdote cū licentia

þbitorr meorr Emi ab ipō frē Ludouico diȝ (dictum) supplementu
anō Xpī 1466 þcio duc^o (ducatos) 18. Et post mōteȝ (mortem
meaȝ ptinet ad locū Sancti Bernardini Veronæ, ut ad locum arch
rupte prope Veronam." Written in a small upright engrossing
hand, with many red and blue initials with pen flourishes. Now
in the British Museum, Add. MS., 14,070.

LUDOVICUS. *Copyist.*

Saec. XII. et XIII

A Monk of Weissobrun under Abbots Sebal, Alber
and Conrad II.

Executed many copies of MSS. as Josephus, Jerome on Daniel
and on Free Will: Orosius, Gratian, &c. &c.—*Vogel in Serapeus*
1841, 252.—*Leuthner: Histor. Wessofont.*, 258–263.

LUDWIG. *Copyist.*

Saec. XI

A Priest.

In a finely written Breviary of the year 1349 in the Cathedral
Library at Nördlingen is this note: "Anno dñi M.ccc.xl. no
completus est iste liber circa festum scti Michaelis secundu
novum breviarium chori augusti. a ludowico sacerdote, or
pro eo." The Breviary is in two octavo volumes—*Beyschlag*
Beyträge zur Kunstgeschichte der Reichstadt Nördlingen, ii. 42.

LUINATIIS, }
LIURIATIIS, } SIMONE DE. *Copyist.*

Saec. X

Wrote "Cicero de Officiis, libri iii." On paper. Small
100 ff. In a good upright hand, with contractions. Spaces
for initials. On p. 100: "Explicit Tullius lib. officioꝝ die (here
writer was near omitting his name) p me Simonē de Luinatiis
Catal. Liuriatiis) die nono Januarij et hora quīta noctis año 14
Now in the British Museum. Burney MSS., 152.

LUIZ, LAZARO. *Illuminator.*

Saec. xvi.

Draughtsman and illuminator of an Atlas in 1525. Now in the Academy of Sciences at Lisbon. On the back of the last folio is a miniature of the Crucifixion, with the inscription: "Lazaro Luiz fez este livro de todo universo, e foi feito na era de 1563." The Atlas is in form of a folio of five great leaves of parchment.—*Raczynski: Dictionnaire*, 177. See *Memor. de Litteratura Portuguesa. Acad. R. de Lisboa*, viii. pl. 2.

LUNA, PIER-IPPOLITO DA, }
LUNENSIS, PETRUS HIPPOLYTUS. } *Copyist.* Saec. xv.

One of the copyists employed by the Aragonese kings of Naples.

His work shows him to have been a most able and expert penman. Among the productions of his hand are:

1. MS. lat., No. 3,063, National Library, Paris. Folio. Vellum. 248 ff. "Johannis Scoti ex ordine Minorum sacræ theologiæ professoris super secundo Sententiarum quæstiones finiunt feliciter. jussu musarum antistitis et omnis sapientiæ diligentissimi investigatoris regis optimi Ferdinandi, per Hippolytum Lunensem transcriptæ [Written in 1488, on 'cartaflorentina']."

2. The sequel to the foregoing, formerly in the College of Clermont, then in the Meermann collection; afterwards in the Library of the Duke of Sussex, and now in the British Museum, Add. MSS., 15,270-15,273, "Johannes Duns Scotus in libros IV. Sententiarum." Vellum. Large folio ($16\frac{1}{2} \times 10\frac{1}{2}$ in.). 916 ff. In four volumes: I. 218 ff.; II. 206 ff.; III. 223 ff.; IV. 269 ff. (Pettigrew gives these numbers: I. 217 ff.; II. 209 ff.; III. 234 ff.; IV. 269 ff.—total, 929.) Written in a clear, round (Roman) hand, on leaves of most beautiful vellum, with initials on panels of the white stem pattern, borders and miniatures. Vol. I. begins with a table of the *Distinctiones* contained in the first two volumes, and is followed by a Prologue, "Cupientes aliquid," &c. The first page (fol. 8) is splendidly illuminated with a rich border of the finest possible execution—containing figures of men, beasts, birds, &c.,

and graceful foliages. At foot are the arms of the kings of Naples, quartering Aragon, Sicily, Anjou, and Jerusalem. The style is that sometimes called Spanish, but really Neapolitan, or Sicilian: dark-skinned children, drawn with a pen, and sharp-pointed foliages showing work executed probably at Naples, or, perhaps, Palermo. Of Vol. II. the first leaf containing the title is wanting. The large initials, as before, are large Roman capitals in gold on white stem panels with brackets. Vol. III. contains a table of the work, and the remaining (forty) *Distinctiones*. The first leaf is wanting, and, as appears by the previous reckoning of Pettigrew, about ten others. Vol. IV. contains the Commentaries on the fourth book of Sentences, beginning with a table. On the back of fol. 7 is the title in a cusped wreath frame, with burnished gold rims, written in gold and blue: "In nomine Domini nři Jesu Christi Joannis Scoti ex ordine Minorum in quartū Sententiā libꝛ opus præclarissimum incipit. per Hippolytum Lunensem Jussu Regis Ferdinandi dum bello turbulētissimo premeretur Italia diligenter transcriptū." The opening of the text is surrounded by a complete border in gold frame of the usual Neapolitan style. In the centre of the lower margin the arms of Naples on a richly floriated crimson ground enclosed by four cornucopias held by two children. In the initial panel is a miniature of the author as a Franciscan monk writing. The commencing words: "SAMARITANUS ILLE PIISSIMUS SPOLIA" are written in golden capitals with gold penwork between the lines. The illumination of this volume is probably due to Gioachino de' Gigantibus.

3. MS. lat. No. 8,694, National Library, Paris. "Laurentius Vallensis de Notulis Raudensis." At end: "Hippolytus Lunensis transcripsit."

4. MS. lat. No. 7,810. In the same Library. "Francisci Philelphi opera." At end: "P. Hippolyti Lunensis manu." "P" of course means Petri.

5. The translation of a work of "Onosander and Frontinus de re Militari." In the Libri Collection, No. 740.—*Sale Catal.*, 1859, 162. At end: "Hippolyti Lunensis manu."

6. Quintiliani opera. Copied for the Duke (Alfonso) of Calabria, by "Hippolytus Lunensis." Now in the Library at Valencia. Report by M. Fierville, in *Archives des Missions Scientifiques et Littéraires*, 3^{me} série, v. 92, 3, and *Haend: Catalogi*, 1,002.—*Delisle: Cabinet des Manuscrits*, i. 226-7; iii. 357.

7. Petrarcha Sonetti, with marginal commentary. Paper. Folio. 144 ff. In a hasty, yet very clear round hand, and with rough

ornamental initial brackets at beginning. At end: "Magnanimi ac fortissimi Herois Justissimi et Clementissimi Principis Pientissimi ac felicissimi Triumphatoris Alphonsi Calabryæ Ducis iussu Hippolytus Lunensis paucis dieb⁹ absolvit: Ob cuius serenissimum splendorem dies illi tenebris noctis ac corpore sommi Librario caruere." "Ce livre," says a note below, "a été écrit vers l'an 1494." On fol. 1 is the signature of Pierre Duchastel, Bishop of Orleans, and bound up at the end is a letter addressed to the Republic of Siena by Ferdinand I., King of Naples, announcing the birth of Alfonso, Duke of Calabria, his eldest son. The letter is signed by the king, though written probably by Ippolito da Luna. It is thus dated: "Dat⁹ in castello nouo n^{ro} Neapolis die v Julij M^occccLx^ovij^{mo} Rex ferdin." Outside it is addressed "Magnificis viris Priorib. gubernatorib. et Capiteo populi civitatis Senarum amicis n^{ris} carissimis." It was found loose in the MS. The first line of the text of the Petrarch, fol. 8, has a faded red title in capitals: "Incominciano li soneti con le canzone de lo egregio poeta messer frăcesco Petrarca Fiorentino." Then initial V (oi ch' ascoltate, &c.). Now in the British Museum.

8. Platonis opera. The Latin translation by Marsilius Ficinus. Vellum Folio. 335 ff. Written for Ferdinand I., King of Naples, in small, neat, round (Roman) hand. On fol. 2, in alternate blue and gold capitals: "Naldus Naldius Florentinus in huius operis Laudem," followed by some Latin verses in praise of Ficinus. On the back of this leaf, in large gold capitals an inch deep, "DIVUS" at top, and "PLATO" at bottom. Between them is a large green wreath, with gold and coloured rims, and in alternate lines of blue and gold capitals: "Proemium marsilii Ficini Florentini in libros platonis ad laudentium Medicum vir. magnanimū. quos felicissimi musarū antistitis sapientissimique virtutum ac popularū. Regis et paci belloque Florentissimi. monarchæ atque perpetui triumphatoris Ferdinandi Aragonii mandato petrus Hippolytus Lunensis Exempla. ris Depravationes castigans magna omnes diligentia. trāscripsit." The initial and border of text on fol. 3 are illuminated in a manner differing considerably from the usual South Italian work. Now in the British Museum, Harley MS., No. 3,481. Another MS. in the same collection, Harley, No. 3,482, is so similar in appearance, style, and subject, that there can be little doubt of its being executed by the same artists. Besides the above, Delisle gives a list of many MSS. in the Paris Library, which probably owe their existence to the labours of Hippolytus Lunensis, and his coadjutor Gioachino de' Gigantibus.

He also claims the work numbered (5) in the present list, as properly forming part of MS. lat., No. 7,810. On No. 1 Signor Riccio supplies the note of an account from which it is ascertained that the MS. was copied in 1488, and that the parchment was of the kind called "carta fiorentina."—*Riccio: Cenno Storico della Accademia Alfonsina*. Napoli. 8°. 1875.

LURL, THOMAS. *Copyist*.

Saec. xv.

Wrote one of the Tracts in a volume now in the Municipal Library called "Elucidarius," &c. Paper. Folio. 36 ff. (altogether 239 ff.). At end: "per Thomam Lurl, vicarium S^{ti} Bartholemaei sub anno nat. dñi 1433."—*Steichele: Archiv., &c.*, i. 96

LUXI, JEAN. *Copyist*.

Saec. xv

A Monk of Corbie.

Copied for his Superior, Jacques Lohinel of Corbie, the Commentary of Henri Bohic on the Decretals, in two volumes. In the eighteenth century they were still in the Library of the monastery. They are now lost. At the end of the second were the words: "Detur propterea scriptori pulchra puella." To give an idea of the expense of having a book of considerable size copied, we have only to look at the "account" rendered by Jean Luxi for his copy of the "Commentaires" made for Etienne de Conty in 1374, now in the Public Library at Amiens (No. 365). It is in two volumes. Folio. 370 ff. and 388 ff. A note in each volume tells us what the work came to, thus: "salary of copyist 31 l. 5 s.; cost of parchment, including preparation for this work 18 l. 18 s.; six large golden initials, 10 s.; other illuminations in red and blue, 3 l. 6 s.; loan of copy furnished to copyist by the Bedell of the Carmelites, 4 l.; repairing holes in the margins, 2 l. binding, 1 l. 12 s.—total, 62 l. 11 s."—*Delisle: Cabinet des MSS.* ii. 33, 130. "The cost in modern money would be," says Delisle "825 francs."

LUZBACH, JOHANNES DE. *Copyist.*

Saec. xv.

Wrote on paper. 27 ff. Sermones S. Vincentii Ferrerii.
 At end: "Expliciunt Sermones S. Vincentii Ferrerii de ordine
 Fratr. PP. Provincie Aragonie Conventus Valentie egregii mag¹
 in Theologia quos scripsit Frater Johannes de Luzbach Provincie
 Teutonie anno Domini 1457 die 22 augusti, Cod. DCCCXLIV. f. i.
 27."—*Pas.*: ii. 274.

LYEDER. *See* LIEDET.LYVONIA, JOHANNES DE. *Copyist.*

Saec. xv.

Wrote about 1475, at Bologna, a very beautiful Missal. Vellum.
 Large folio. 314 ff. 2 cols. According to the commencing
 words beneath the first miniature: "Incipit missale secundū
 Consuetudinē curie Romane quod fecit fieri domina laurentia
 de castilione uxor condam paulini de vice comitibus, aretino."
 Next below this heading, which is in golden letters, begins the
 text: "Ad te levavi," &c., with initial A. At foot of this page,
 in the lower border, are the Visconti arms—the shield lying on
 the ground in an open landscape within a circlet and wreath.
 On the shield stands an angel holding in his right hand a sword,
 in his left the golden letter L, his pale yellow wings outspread
 across the deep blue of the upper sky. The miniatures are of the
 style seen in Paduan work. The borders and initials are of the
 most beautiful and highly finished work of the Bolognese or
 Cremonese school with rosettes and a profusion of penwork stems,
 sometimes in gold, as in the work of Girolamo of Cremona. On
 fol. 201 is this note, in red: "Explicit deo grāas bononie p me
 iohēm delyuonia die xxvj: mens. aprilis." The rest, however,
 appears to be by the same hand, which is the usual handsome
 Cassinese Gothic usually found in Italian Liturgical books of large
 size. The miniatures are not of a very high class, but the orna-
 ments are most exquisitely finished. There is a full-page painting
 at the "Te igitur" of the usual subject of the Crucifixion, or rather
 "Stabat Mater," with the kneeling figure of the patroness of
 the book in the dress of an abbess. She figures also in the same
 costume in the first miniature. Now in the British Museum, Add.
 MS., 15,814.

MACARIUS. *Copyist.*

Saec. xv. (

A Venetian.

Wrote "Bibliæ pars" (V. Libros Moysis seu Pentateuchus). At end: "Scriptus per Macarium Venetum." Said to be handsomely written.—*Muceioli: Catal. Msstor. Biblioth. Casenatis*, & pl. iii. cod. i. Probably the same as the following.

MACARIUS, JACOBUS. *Copyist.*

Saec. xi

Wrote, in 1463, "C. Plinii Seci. Epistolæ." Vellum. Sm. folio. 178 ff. It is written in very neat Roman minuscule like the handwriting of the copyists to the kings of Naples. With illuminated initials in white stem fashion, and wide margins. Cf. fol. 177 v. (171 v. old paging): "Finis, Laus Jesu Christo, Jacobus Macarius Venetus scripsit in ciuitate senar. 1463." On next page in red ink capitals: "CAI PLINII EPISTOLARŪ LIBER OCTAVUS ULTIMUS FOELICITER EXPLICIT CAI PLINII VERONENSIS EPISTOLARŪ LIBRI OCTO IN HOC VOLUMINE PER ORDINEM SUMMAR CONTINENTUR." Now in the *British Museum*, *Harl. Ms.* 2,780.

MACEI, PIETRO. *Calligrapher.*

Saec. xii

Monk of Sta. Maria Novella, Florence.

Marchese: Memorie, &c., i. 176.MACI, JACQUET. *Illuminator.*

Saec. xiv

Worked with Anciau de Cens and Jean Pucelle, in 1327, on "Bible" written by Robert de Billyng. This Bible, which is typical example of the best art of the time—the beginning of the fourteenth century, under Philip V. of France—is now in the Nation Library, Paris (fds. lat., 11,935).—*Delisle: Cabinet des MSS.* 13; iii. 305.

MACIOT. *Illuminator.*

Saec. XIII.

Lived in 1313 at Paris, in "la Rue Simon-Franc," and earned 1 liv. 10s. "a rather considerable sum."—*Géraud: Paris sous Philippe le Bel, &c.*, 88. *Kirchhoff: Die Handschr.-händler des Mittelalters*, 183.

MACK, HANS. *Illuminator.*

Saec. XVI.

Mentioned in Johann Neudorffer's "Nachrichten von Künstlern und Werkleuten an dem Jahr 1547."—*Lochner, in Quellenschriften, &c.*, x. 146.

MACQUARD. *Patron.*

Saec. (?)

Abbot of Tegernsee.

Had the two "Gospel-Books," which were executed by Adalbart, monk of Tegernsee, bound and decorated with gold and precious stones. Now in the Public Library at Munich, Cod. E. 43.—*Pez.*, vi. pt. i., 189; iii. pt. iii., 532.—*Jos. v. Hefner, in Oberbairischen Archiv*, ii. 28.

MACQUARDT. *Copyist.*

Saec. xv.

In the journal of Abbot Jean de Robert is this entry: "Item für ein Doctrinale *jeté en moule* das ich zu Brügge durch Macquart den ersten Schreiber von Valenciennes im Jahre XLV (1446) für Jacquet holen liess, 20 sols. tournois."—*Dr. A. v. d. Linde: Gutenberg*, 14. Quoted also by *Faulmann: Illustrierte Geschichte der Buchdruckerkunst*, 30.

MAC REGOL. *Calligrapher.*

Saec. ix.

Is considered to have been the writer of the Irish illuminated copy of the Gospels, now in the Bodley Library, called by his

name (D 24, No. 2,946). Large 4°. Consists of 169 ff. and contains a Latin version of the four Gospels, in the same style as the Lindisfarne and St. Chad Gospels. The gloss on St. Matthew is said in the book itself to have been written by a priest named Farmen. The last page, 169 v, is divided into six compartments, in four of which are written the usual laudatory verses on the four Evangelists; and in the other two the scribe has written: "Mac Regol depinxit hoc euangelium . . . Quicumque legerit et intellexerit hanc narrationem orat pro Mac Regiul scriptori." As in several other Irish MSS., the text is not that of the Vulgate, but the old "Itala," as it is called. Dr. O'Connor succeeded in detecting in the Irish annals of the year 820 the death of a scribe "Mac Riagoil nepos Magleni, Scriba et Episcopus, Abbas Birræ (Bira, in King's County) periit." Facsimiles from this MS. are given by Westwood.—*Westwood: Palæogr. Sacra Pictoria. Ibid.: Anglo-Sax. and Irish MSS.*—*O'Connor: Scriptores Veteres Hibernica*, i. ccxxvi.

MADACH, GEORGE. *Copyist.*

Saec. XIV.

Wrote "Vita passionis exercitia miracula et revelationes devoti fratris Henrici Sews, ordinis prædicator. de conventu Constantiensi; qui et Horologium Sapientiæ. et cursum de æterna Sapientia compilavit." At end: "Explicit libellus qui intitulatur 'Horologium Sapientiæ' scriptus ex commissione honorabilis viri magⁱ Joaⁿis de Magnomonte Apothecarii iurati Nurenberg. per Georgium Madach commorantem ibidem. Et finitus est Anno Dñi 1428 die quarta dec^a mensis Maii."—*Murr: Memorabilia*, &c. i. 247.

MADOCSA, }
MADOTSCHA, } *Illuminator.*

Saec. xv.

An abbot, named among the artists in the service of Matthias Corvinus.—*Fischer: König M. Corvinus*, 12. *Windisch: Ungarisches Magazin*, i. 210 (see MATTHIAS CORVINUS).

MAEIEL, BRIGID. *Calligrapher, &c.*

Saec. ix.

Called also Mæolbride Mac Durnan.

Was Abbot of Derry in the ninth century, and afterwards Archbishop of Armagh (885). He died 927. The curious MS. of the Gospels preserved in the Archiepiscopal Library at Lambeth is attributed to his hand. On the back of fol. 4 is an inscription, which states the MS. to have been given by King Athelstan to the See of Canterbury. It has been claimed as of Welsh origin, but Dr. Todd and Professor Westwood consider it to have been certainly produced in Ireland. It is very small, being only $6\frac{1}{2}$ in. \times $4\frac{1}{4}$ in., written on vellum, and contains the four Gospels in Latin, in minuscule Irish characters. It has rude miniatures of the Evangelists, as usual in such books; but the ornamentation is very remarkable. "The obverse of leaf 6 comprises the first five words of the historical portion of St. Matthew, *XPI AVTEM GENERATIO SIC ERAT*, enclosed in a most elaborate border. . . It is a perfect gem of calligraphic art, and exhibits, in miniature, the style adopted in the most costly MSS., of which the Gospels of Lindisfarne, the Rushworth Codex at Oxford, and the Golden Gospels of the Harleian Library are perhaps the most elaborate specimens. The writing is especially interesting."—*Westwood: Palæogr. Sac. Pict.*—*Westwood: Anglo-Saxon and Irish MSS. Gospels of Mac Durnan.*—*Humphreys: The Art of Illumination*, 7, pl. 1.—*Todd: Brit. Mag.*, xiv. 142.—*Kershaw: Art Treasures in the Lambeth Library.*—*Lewis Morris: Cambrian Register*, 1795, i. 350.—*Pegge: Cambrian Register*, i. 365.

MAFFEI, AGOSTINO. *Copyist.*

Saec. xv.

Wrote "*Terentiae Comædiæ*." Large 8°. Vellum, 198 ff. Fol. 1 has a white stem bracket border, with erased armorial at foot. Writing an upright Roman minuscule, in black, with capitals and headings in red. Initials with vine stem ornament throughout. In red at end: "*Augustini Maffei scriptoris ap^{ei} gratias finito libro referamus xpō.*" Now in Brit. Museum Add. MS., 14,085.

MAFFEI, ALBERTO DE'. *Copyist.*

Saec. xv.

Wrote, in 1497, in a very elegant Italian hand, a copy of a drama entitled "Cefalo e l'Aurora," by Nicolà da Correggio. Small 8vo. Vellum, 30 ff. The first page is written in various-coloured inks, with small golden initials on red grounds. A slightly-ornamental design is put at the commencement of the poem, but there are no miniatures. At end, in gold: "Albertus Mapheanus Hoc opus Conscripsit die xviii Augⁱ mccccclxxxvii." Now in the British Museum, Add. MS., 16,438.

MAGISTRIS, MARIANUS DE. *Copyist.*

Saec. xv.

Wrote, in 1465, on paper 4°, 283 ff.: "Laurentii vallæ de elegantia Latinæ linguæ libri sex, &c." On fol. 228: "Scripsit Marianus Georgii Benedicti de Magistris, Romanus Civis et finiuit anno millesimo quadringentesimo sexagesimo quinto mensis Maii die xxij indictione xij Pontif., S. D. N. domini Pauli, divina prouidentia Pape secundi pontificatus sui anno primo." Now in the Library of All Souls' College, Oxford.—*Coxe, Cat. Codd. MSS. Collegii Omn. Animar*, 28.

MAGNANINI, DON GIOV. *Miniaturist.*

Saec. xvi.

An ecclesiastic employed by Cardinal Ippolito d'Este, the younger, to execute a Breviary and other books in 1536, 1544, and 1548.—*Campori: I Miniatori degli Estensi, &c.*, vi. 245, &c.

MAGNA, ANDREA DELLA, DON. *Miniaturist.* Saec. xv.

Monk of San Martino, Siena.

Worked on the choir-books of the Duomo in 1466.—*Milanesi: Documenti per la Storia dell' Arte Senese, &c.*, ii. 381.—*Vasari: Le Vite, &c.*, vi. 178 (Nuove Indagine).

MAGNA, }
 MAGNI } *Miniaturist.*
 MAGRO. }

Saec. xv.

Illuminated a Breviary for the Duke of Modena. P. Adolph Winkopf, in his "Bibliothek für Denker und Männer von Geschmack," i. 4. Art. Nachrichten von Italienischen Städten, 353 f., mentions an Expenses Register kept in the Ducal Chamber of Accounts at Modena; and among the payments under the Dukes Lionello, Borso, and Ercole I., various sums for MSS. ordered by them. Among the names of artists are the painter Francesco da' Rossi, of Mantua, and Taddeo Crivelli, of the same city, who received (1455-61) for the execution of the Bible in 2 volumes (see ESTE and ZIRALDI), 1,375 ducats. The painters Gugl. di Magro (Magni), and Gugl. Ziraldi, for a Breviary, received 190 ducats.—*Breitkopf: über den Gebr. der Spielkarten*, ii. 150-1.—*Woermann: History of Painting* (Eng. tr.), ii. 445.—*Cittadella: Notizie relativo a Ferrara*.

MAGRI, GULIELMO. *Miniaturist.*

Saec. xv.

Named in a document in the Palatine Archives of Modena "Magister Gul^{mo}. del Macro Animatore."—*Cittadella: Documenti* &c., 180. See MAGNI.

MAINESTRIA, RICARDUS DE. *Copyist.*

Saec xiv.

Wrote, in 1308, for Will^m. de Mundham: "Averrois Commentarius super Aristotelis libros de cælo et mundo." Vellum, folio, 133 ff. At end: "Iste liber scriptus fuit ad opus magistri Willelmi de Mundham anno Dñi. m.cccc. Octavo per manus Ricardi de Maincestria quem Deus commendet in æternum. Amen." Now No. 244, Library of Balliol College, Oxford.—*Coxe: Catalog. Codicum MSS. Colleg. Balliolensis*, 83.

MAINERI, GIOV. FRANCESCO. *Miniaturist.* **Saec. xv**

Of Mantua. "The excellence of this artist is attested by the fact that he was chosen by the celebrated Princess Isabella—the learned and heroic princess 'without hope and without fear'—noted for her genius and adventures. For this illustrious princess Maineri illuminated several liturgical or devotional books. While thus employed, he wrote to her that he could not complete the remaining miniatures, as he had neither colours nor money left—*Coddé: Pittori Scultori ed Architetti Mantovani.*

MAIORANA, CHRISTOFANO. *Miniaturist.* **Saec. xv**

Cited among the miniaturists of the Court of Naples under Ferdinand I., in 1491.—*Delisle: Cabinet des MSS.*, iii. 358.

MAITRE, JEHAN LE. *Copyist.* **Saec. xi**

Wrote, in 1311, under Philip IV. of France.—*Delisle: Cabinet des MSS.*, ii. 129.

MALATESTA, FAMILY OF. *Patrons.* **Saec. xv. et xv**

See BONONIA, A. DE.

MALLARD, JOHN. *Copyist.* **Saec. xv**

Secretary to Henry VIII. Wrote a Psalter, now in the British Museum. Roy. MS., 2 A. xvi. "Psalterium in usum Regis Henrici Octavi," says Casley's Catalogue, "pulchre scriptum Johanne Mallardum Regis oratore et a Calamo." In the Psalter are marginal notes in the king's own handwriting, and two portraits of him. In the National Library, Paris, is a

description of the seaports of France, written by Jehan Mallart (Fds. fr. 1382). And in a roll signed by the French king in or about 1538 is the note : "A Jehan Mallart escripvain pour auoir escript unes heures en parchemin, présentées au roy pour les faire enluminer, en don ; xlv livres."—*Laborde: La Renaissance, &c.*, i. 924 (*Additions*). *Delisle: Cabinet des MSS.*, i. 147. The second volume of the famous "Commentaries of Cæsar," painted by Godefroi (Fds. fr. 13,429), was written by Jehan Mallart—*Delisle: ibid.*, i. 164, note, 165. It is not absolutely certain that Mallard and Mallart are the same person, but it seems probable.

MALLART. *See* MALLARD.

MAMARDI, CRISTOFANO. *Illuminator.* Saec. xv.

Assisted in the arabesques and borders of the famous Bible, executed for the Marquess Borso of Este.—*Campori: I miniatori degli Estensi*, in *Atti et Memorie, &c.*, vi. 245, &c.

MANCHION, }
MANSION, } COLARD. *Copyist, &c.* Saec. xv.

The name of this versatile artist and craftsman first occurs in a document of 1450, kept in the archives at Lille, relating to the jewels of Philip of Burgundy. In it Mansion is named as having received, in the capacity of copyist or bookseller, a sum of 54 livres in payment for a MS. of the Romuléon : "A Colart Mansion escripvain pour un liure nome Rouvilion (Romuleon) en vng volume couuert de velours bleu achete a lui LIIII liures." ("Comptes de Guillaume de Poupet, conseiller et garde des joyaux du duc Ph. de Bourgogne," fol. 19.) The MS. was placed in the Duke's Library, but it is not now at Brussels. Other copies exist in various libraries, among them one in the British Museum (Royal MSS.). In the Register of the Confraternity of Book-dealers, kept in the Public Library at Bruges, he appears in 1454 as Colinet de Malchien, and from this diminutive was doubtless

then very young. In 1471 he became dean of this Corporation, and held the post for the full legal term of two years. After 1474 he appears to have left Bruges, probably to take up the art of printing, and procure materials and plant with which to commence in his native city. As printer he appears first under the protection of Louis de la Gruthuyse, who became godfather to one of Colard's children. Several translations from the Latin were made by him previous to this event, including a "Dialogue des Créatures," for Philippe de Crevecœur, and "La Pénitence d'Adam." From 1476 to 1482 we find no trace of him in the accounts, but his name reappears in 1483-4 for the last time, as he died in 1484, after completing an impression of his own translation of the "Metamorphoses d'Ovide," made thirty years before. He wrote his name sometimes Manchion and sometimes Mansion, and it appears in documents in no fewer than eight varieties of spelling. In the original MS. of the "Pénitence d'Adam," executed for the Seigneur de la Gruthuyse, he appears in one of the miniatures offering his book to his patron in its blue cover.—*Van Praet: Notice sur Colard Mansion, Libraire et Imprimeur, &c.*, 2, 70, 71, &c. M. L'Abbé Carton has given a facsimile of an engagement made by Mansion in 1480, to write a "Valerius Maximus" in two volumes "moyennant 21 livres de gros, monnaie de Flandre." —*Annales de la Société d'Emulation de la Flandre Occidentale*. 1848. This article has been printed separately as *Colard Mansion et les Imprimeurs Brugeois du XV^{ème} Siècle*. Bruges. 1848. 8°. 423.

MANDE, HENR. *Copyist*.

Saec. XIV.

A Native of Dordrecht.

Scriptor palatii at the Court of Count Wilhelm v. Holland, afterwards canonicus of Windshem.—*Buschii Chron. Canonicor. regul. ord. S. August Capituli Windisemens.*, 454, 6, 7.

MANERIUS. *Calligrapher, &c.*

Saec. XII.

A Monk of Canterbury.

Wrote and illuminated a great Bible in three volumes, now in the Library of St. Geneviève at Paris (5 A. L.). At end is this note :

"Hanc *byblyotecam* scripsit Manerius scriptor cantuarensis." The technic of the miniatures is in gouache or tempera, and not in the thin tinting on black pen-drawn figures common in other thirteenth century MSS. They are all in the initials, which are very rich in foliage ornament. A large I, for instance, in Vol. I. contains little pictures of scenes, from Adam and Eve to the death of Abel. The work, on the one hand, bears a resemblance to that of the Aethelgar Benedictional at Rouen, or the Aethelwold Benedictional belonging to the Duke of Devonshire at Chatsworth, on the other to the Rhenish-German style which was so prevalent during the second half of the eleventh century. Examples from this MS. are given in *Racinet: L'Ornement Polychrome, II. série*, and it is described by *Waagen: Kunstwerke und Künstler, in Paris*, 288. For the Rhenish German referred to, see the Luxeuil Evangeliary in the National Library, Paris, the Harley MS. 2,904, British Museum, and numerous other MSS. at Trèves, Brussels, Stuttgart, &c.

MANETTI, ANTONIO. *Copyist.*

Saec. xv.

Wrote, in 1462, "La Divina Commedia," con postille. Now in the Bibl^a Magliabechiana. On paper. Small folio. 241 ff, with titles and initials in red. Easily legible, but not elegant characters. The first folio has a border in gold and colours, coarsely painted, and a grand initial in front of each cantica. At end: "Scritto per me Antonio a tuccio manetti fiorentino et finito questo dì 3 dagosto, 1462."—*Batines, &c.*, ii. 63-4.

MANIGOLDUS. *Copyist.*

Saec. xiv.

Wrote, in 1307, at Mainz, "S. Gregorii Moraliū partes III.," formerly in Library of Monastery of St. Justina at Padua, at command of Embrico v. Schövicke in 1307.—*Thomasini Bibl. Patav.*, 47.

MANSION. *See* MANCHION.

MANUEL, POLEQUIN. } *Illuminators.* Saec. xv
 MANUEL, JANEQUIN. }

Worked for the Duke of Burgundy. In the Archives at Dijon is the following entry: "A Polequin Manuel et Janequin Manuel enlumineurs, les quels Monseigneur le Duc retint pour faire le ystoires d'une tres belle et tres notable Bible, qu'il avoit depui peu fait commencer. I ceux Polequin et Janequin ne pouvent s louer a aultre qu'a Mds., mais entendre et besoigner seulement en l'ourage dicelle; et affin que ledict ourage fat faict et acheué le mieulx et le plustost possible, Monseigneur taxa aux dicts Manuel tant pour leur peine et uire, comme pour avoir leurs aultres necessites, la somme de vingt sols parisis* pour eux deux par chascun jour ourable et non ourable jusqu' quatre ans prochains. Pour laquelle *Bible* faire et historier, este baille du commandement de Mds a Maistre Jehan Duranton physicien, la somme de dix cents livres (5,400 fr.) pour employes es escriptures et perfection dicelle *Bible* et aussi es gages desdicts Polequin et Janequin." This was the Bible given by Duke Philip the Bold to the Duke of Berry (*see* BERRY).—*Peignot: Catal. d'une partie, &c.*, 30, 31. — *Kirchhoff: Die Handschr.-händler, &c.*, 188.

MARC, João. *Calligrapher.* Saec. xv
 A Portuguese Calligrapher of the time of King Manuel.

"Dans le tiroir, No. 15 paquet 9, No. 8, se trouve un accord fait entre Gonçalo de Miranda et Juan Marc stipulant que le livre écrit par ce dernier, intitulé 'Couronne des Saints,' devait être gardé par Jean Pasaro jusqu'à ce que l'on sût si le roi voulait l'avoir. L'on trouve dans le même endroit une lettre du même J. Marc au roi dom Emmanuel."—*Raczynski: Lettres, &c.*, 217.

* In those times the silver mark varied between 5 livs. 16 sols, and 6 livs. 8 sols and the 20 sols per day was equivalent to 9 francs of present money.

MARCATEL, }
 MARCATELLIS, } RAPHAEL DE. *Patron.* Saec. xv.

A natural son of Philip the Good, Duke of Burgundy, called de Marcatel from the family of his mother.

He was educated for the Church, and became successively Abbot of St. Pierre of Aldenburg and of St. Bavon of Ghent, and Bishop of Rouen. Died at Bruges at an advanced age, in 1508. Like the rest of the descendants of Charles V. of France, he inherited a luxurious taste, and, like his father, a special taste for books and MSS. Among the still extant examples executed or purchased at his command, are :—

1. "Problemata Aristotelis," &c. Vellum. Folio. With miniatures—a fourteenth-century MS. bought in 1479 for his Abbey of St. Bavon, and now in the University Library, Ghent.

2. "Flores divi Hermetis," &c. Vellum. Folio. A collection of 34 astrological treatises. In the same library.

3. "Albumazaris Abrahami Abenezræ libri," &c. Vellum. Folio. With miniatures,—another collection of astrological works, and one of the most beautiful MSS. in the Abbatial Library. Now also at Ghent.

4. "Plutarchi, historiographi Greci, liber de viris clariss. e greco sermone in latinum diversis plurimor. interpretationib. viror. illustrium translatus." Vellum. Large folio. 248 ff. Executed for Abbot Raphael. It is written in a middle bâtarde character, 39 lines to the page, and enriched with 15 large miniatures by an unknown artist. The miniatures are remarkable for their *naïveté* and the care with which they are executed. All the heroes are costumed after the fashion of the contemporary Court of Burgundy, as in the splendid Romance of Girart de Nevers, reproduced by Count de Bastarde, and of which specimens are also given by Lacroix. Each of these miniatures of Plutarch represents ordinarily three episodes in the life of the hero to whom it refers. Voisin gives a list of them. The MS. was completed in 1492, and is now, like the rest, in the University Library at Ghent.

5. "Monotessaron, seu unum ex IV. sive concordia Evangelior. venerabilis doctoris magistri Johannis de Gerson." Vellum. Largest folio, in 2 vols. : I. 344 ff.; II. 209 ff. Contains the arms of Marcatel at foot of fol. 1 in each vol. and 134 large miniatures.

6. "Flores Musicæ Artis," &c., illustrated by Ackerghem (*see* Ackerghem).

7. "Platonis opera, cum Marciū Ficini argumentis." Vellum. Large folio, bound in red velvet, with bosses at corners. A magnificent illuminated MS. of 554 ff., in 2 vols. With miniatures, initials, and borders. The arms of Marcatel at foot of fol. 1.

The preceding 4 MSS. (4-7) are described by *Voisin: Documents pour servir à l'histoire des Bibliothèques en Belgique, &c.*, 48, 49.

8. "Sedulius in Evangelia, cum Monotessaron Johannis de Gerson." Vellum. Folio, with 137 miniatures, not so good as those of the other copy in the University Library, Ghent.—*Catal. de l'Exposit. Nationale*. Bruxelles. 1880.—*Manuscripts*, Nos. 113, 114.

There are two MSS. in the British Museum which once belonged to this patron: 1. Arund. MSS. 93: "Diodori Siculi Bibliotheca Historiarum," &c. Vellum. Folio. 162 ff. At end is this note: "Hoc volumen comparavit Raphael de Marcotellis Dei gratia Episcopus Rosensis, Abbas Sancti Bavoni juxta Gandavum, et quod potuit, correxit A.D. 1485." 2. Add. MS. 17,381: "Lucii Annæi Senecæ Cordubiensis Tragœdiæ cum notis marginalibus et interlinearibus," &c. Vellum. 1475.

MARCHESINO, NIC. *Copyist.*

Saec. XV., XVI.

A Priest of Faenza.

Wrote, 1: "Gregorii Papæ Moraliū Partes I., II." Now in the Laurentian Library, Florence. Vellum. folio, 394 ff. Fol. 13 begins Lib. i.: "Vir erat in terra. Hus nomine Job." At end of Lib. xvi.: "Nicolaus Marchesinus Presbyter Faventinus scripsit. The MS. is a beautiful example of both writing and illumination.—*Bandini: Catalog.* &c., i. 462-3. 2. "D. Hieronymi opera varia." Vellum. Folio. 34 ff. In same library. At end: "Explicit tractatus S. Hieronymi presbyteri in numerum CL Psalm. per me Nicolaum Marchesinum Clericum Faventinum, scripsit." With illuminated initials.—*Bandini: ibid.*, i. 507. See FAENZA, NICOLA DA.

MARCHIER, ROBERT. } *Copyist.* Saec. XIV.
 MARCHEA, ROBERTUS DE. }

Wrote "Les Liures de Sydrac." Vellum. Folio. 150 ff. 2 cols. In a good black Gothic text. Fol. 1, rubric: "Chi comēnce li liures de Sydrac le philosophe qui sapelle li liures de la fontaine de toutes sciences." The style of illumination belongs to Northern France or Picardy, and the first part of the fourteenth century. At end, in red: "Pryes por jaker de marchier le clerc qui chi escrit." Now in the British Museum, Add. 16,563. Also (perhaps) "La Saint Bible." Vellum. Folio. 400 ff. Prov. to Revelations. With square figured miniatures in broad, dull pink frames, with scarlet corners. No gold is used in them, but black with white relief. Backgrounds blue, covered with white stars, or *vice versâ*. Sometimes blue frames and pink grounds. Flourished initials, red and blue. At end: "Anno milleno tricenteno duodeno. Hoc opus transcriptum est a roberto de marchia clerico parisius in carce' mancipato, a quo velit deliv'are deus qui est retributor omn. bonoꝝ in sc̃la sc̃loꝝ Añ. Te deum laudamus, ce'ta." Now in the British Museum, 1 A, 20.

MARCKE, PHILIPP DE. *Illuminator.* Saec. xv.

Entered the Guild at Bruges in 1470.—*Laborde*, 65; *Kirchhoff* 188.

MARCO. *Copyist.* Saec. xv.
 Or Franceschino.

Given in list of Copyists employed at Ferrara.—*Cittadella: Notizi relative a Ferrara*.

MARCO. *Miniaturist.* Saec. xv.

A Dominican lay brother of Bologna, who worked, in 1474-76, for the convent of San Domenico as a miniaturist.—*Marchese: Memorie, &c.*, i. 181.

MARCUS. *Illuminator.*

Saec. XVI.

Painted the arms and ornaments in a manuscript written for the House of Croy, entitled "Missa de tempore et sanctis per annum cum notis." Vellum. Folio.

This volume is enriched with miniatures and vignettes, and is in perfect preservation. In front of the title is an illuminated tablet, presenting a unicorn covered with a mantle "parsemé" with the monogram "Æ" or "AE." Round its neck the unicorn carried a large escutcheon bearing the arms of Robert de Croy, Bp. and Duke of Cambrai. Along the top floats a banner with the motto, "*A jamais Croy.*" This emblem is repeated at the foot of p. 1, surrounded with other ornaments. The last page bears the date 1540, and lower down these two lines :

"Marcus scutifer hec que spectas grammata pinxit
Odarumq : vias sacre pia symbola muse."

Another hand—perhaps that of the owner—has written :

"Sub Croy maneo semper ditione Roberti."

Each office of the greater festivals is preceded by an appropriate miniature, with ornaments of the richest kind. These consist of nine borders of fruits, flowers, children, insects, &c., on gold grounds, and 9 large initials and many smaller ones, very richly painted.—*Le Glay : Catalogue des MSS. de la Biblioth. de Cambrai*, 2, No. 12.

MARGARITUS. *Copyist.*

Saec. XIII.

Wrote, on vellum, 138 ff., 2 cols., part of a MS., now at Turin, entitled "Libellus de Prescientia Dei, et Predestinatione Divina." At end : "Explicit libellus . . . anno domini 1288. Frater Germanus de Casale fecit fieri hunc librum. Orate pro eo. Et Margaritus natione Romanus scripsit. Deo gratias. Amen." The rest of the volume is of the fifteenth century.—*Pasini : Catal., &c.*, Cod. DCCCXXIV. ii. 265.

MARIANO D' ANTONIO. *Miniaturist.*

Saec. xv.

Worked on the Choir-books at Siena. In 1466–71 he was paid 20 lire for a large miniature in one of the Antifonari.—*Milanese :*

Documenti dell' Arte Senese, ii. 384. He appears to have been a native of Siena. In Gradual XII. (No. 3) is a miniature, probably by him, and, if so, executed in 1466-7. The ornamental initials in the same volume are the work of Giacomo, the pupil or son of Filippo Torelli of Florence. Milanesi does not think highly of Mariano's work. He considers it to possess neither grace, composition, nor style. Mariano's border ornaments, however, are fairly classical and well designed. In the margin below this miniature are the arms of Landi, supported by two angels. This notice seems to refer to the miniature named in the above fragment, the account of which stands thus: "1466, 24 Gennaio (therefore 1467 N. S.) E dieno dare per il detto di messer Cipriano, adì 24 gennaio, a Mariano d'Antonio miniatore lire 20 sonno per uno minio grande fece a uno volume di detti Antifonari."—*Archivio dell'Opera del Duomo di Siena; Libro delle due Rose*, 222. —*Vasari: Vite, &c.*, vi. 223, 345 (Lemonnier).

MARIANUS, SCOTUS (1). *Copyist.*

Saec. XI.

A Monk of St. Martin's, at Mainz.

Wrote: 1. Chronicle of the World, with his autograph, now in the Vatican Library (MSS. Palat. 830). 2. A Psalter sent to Rome in 1479, which contains not only his monastic, but also his native name—"Maelbrigde." Marianus left Ireland in 1056, and entered the Irish (called Scottish) monastery at Cologne. Afterwards he removed to Fulda, and lastly became a monk of St. Martin's, Mainz. This MS. has a miniature of the Deposition from the Cross.—*Stokes (Margt.): Early Christian Art in Ireland*, 37.

MARIANUS, SCOTUS (2). *Copyist.*
Of Donegal.

Saec. XI.

Left Ireland eleven years after his namesake, and went to Bamberg, where he was admitted to the Order of St. Benedict, at St. Michaelsberg. From Bamberg Marianus and his companions, Johannes and Candidus, went on to Obermünster, at Ratisbon, where Marianus was employed by the Abbess Emma in the tran-

scription of MSS. He wrote several Missals, &c., his companions assisting him by preparing the skins. After some hesitation he decided to remain at Ratisbon, and copied the whole of the New Testament. He also wrote, in 1067, the Epistles of St. Paul, now at Vienna. It is adorned with miniatures. At end: "In honore Individuæ Trinitatis Marianus Scotus scripsit hunc librum suis fratribus peregrinis," &c. He died in 1088.—*Stokes: Early Christian Art in Ireland*, 41, 42.—*Denis: Catal., &c.*, i. 127, Cod. LVIII.

MARIETTI, FRA MARTINO. *Miniaturist.* Saec. xv.
A Cistercian Monk of Ferrara.

He took the habit in 1488, and was known as copyist in 1508, and named by Libanore among the notables of the monastery of St. Bartolo, near Ferrara.—*Cittadella: Documenti, &c.*, 176.

MARIUS, ANTONIUS. *Copyist and Illuminator.* Saec. xv.
A Native of Florence.

One of the most prolific scribes of the fifteenth century. Most of his work was done for patrons of the highest distinction. Examples are extant dating between 1419 and 1451, the majority of which are in the Laurentian Library at Florence. Thus he wrote:

1. "Aristotelis Economicorum, Libri II.; Leone Arretino interprete." In Latin. Richly illuminated. Vellum. 4°. 38 ff. The note at end shows it to have been completed "V. Non. Mart. MCCCXIX."—*Bandini: Catalog., &c.*, iii. 179.

2. "M. Tullii Ciceronis Epistolar. ad Familiares, Libri XVI." dated 1420. On vellum. Folio. 190 ff. Most elegantly and accurately written, and illuminated with initials and borders.—*Bandini: Catalog.*, ii. 463.

From this to 1425 I have no note of any work, but in the latter year he wrote :

3. "Apuleii opera," *i. e.*, "L. Apuleii Madaurensis Platonici Philosophi de Deo Socratis, Lib. V." "Eiusdem Hermetis Trismegisti Aegyptii de (lacuna) ad Asclepium liber," &c. At end : "Antonius Marius Florentinus transcripsit Florentiæ xii. Kal. Julii, Mccccxxv." Bandini says this MS. is very elegantly written and illuminated on vellum. Folio. 198 ff. Another still more beautiful copy of Apuleius with richly-ornamented initials, borders, and a frontispiece in miniature, but by another copyist, stands next to the one by Marius.

4. "L. Annæi Senecæ ad Lucilium Epistolar, Libri XXII." At end, in red and black capitals : "Ego Antonius Marii filius Florentinus civis absolvi Florentiæ x Kal. Junias an. dom. Mccccxxvi.," and the autograph of P. de' Medici. The second part of the work is curious (fol. 207 v.) : "Eiusd. ad *Paullum Apostolum & Paulli Apostoli* ad Senecam. Epistolæ xiv. cum eiusd. notitia ex Hieronymo in principio et epitaphio in fine;" after which "Valeas qui legis feliciter. Liber Petri de Medicis, Cosmi filii." On vellum. Folio. 209 ff., with splendidly-illuminated initials, and spaces left for the Greek passages to be supplied by another hand.—*Bandini: Catal. Codicum MSS. Latinor. Bibl. Med.-Laurent.* ii. 368.

5. "L. Annæi Senecæ de Beneficiis ad Aebutium, Libri VII." More than ordinarily beautiful, and with initials admirably illuminated. 347 ff. Signed as usual.—*Bandini: Catal., &c.*, iii. 106-7.

6. "Platonis Epistolæ, Leone Arret. interpr.," vii Kal. Jul. Mccccxxvii. With illuminated initials, &c. 4°. 147 ff. Signed as usual.—*Bandini: Catal., &c.*, iii. 126.

7. "M. Terentii Varronis de Lingua Lat.," &c. With illuminated initials, &c. Signed, as usual, "Florentiæ xiii Kal. Octobr. Mccccxxviii." Vellum. 4°. 158 ff. — *Bandini: Catal., &c.*, ii. 527-8.

8. "M. Tull. Ciceronis Lucullus. Acad. Quæst. et de Legibus." "IV. Non. Novembris Mccccxxvii." Vellum. 4°. 88 ff. With most beautiful initials, &c.—*Bandini: Catal., &c.*, iii. 91.

9. "C. Valerii Flacci Setini Balbi Argonauticon, Libri VIII.," &c. At end, in red and black letters : "Absolvi ego Antonius Marii filius Florentinus civis. Florentiæ xiii Cal. Decembr. Mccccxxix. Valeas qui legis." Then lower down : "Petri de Medicis Cos. fil." Vellum. 4°. 116 ff. Most elegantly executed with admirable initials.—*Bandini: Catal., &c.*, ii. 315-16.

10. "Ephræmi Syri Sermones, et Basilii Lib. de Virginitate." "Id. Feb. 1429." This volume came into the Laurentian by a later donation than those of Piero.—*Bandini: Catalog. Codicum Msstorum Biblioth. Leopoldina-Medicæ*, ii., Cod. XIII., 312–315.

11. "Eusebii Chronicon." Dated "v Kal. Oct. MCCCCXXXVII." In the Hohendorf Collection, and probably at Vienna.—*Bibliotheca Hohendoriana Mssta.*, 232.

12. "Eusebii Chronicon ex versione D. Hieronymi vi Non. Maij MCCCCXL"—*Bandini: Catal., &c., Med.-Laurent.*, iii.

13. "Leonardi Arretini Hist. Florentina." Vellum. Folio. 310 ff. Written in a fair hand, with illuminated frontispiece and rubricated titles, initials, &c. At end: "Antonius Marii filius Florentinus civis atque Notarius transcripsit. Florentiæ ex originale. Idibus Junias MCCCCXLIV."—*Bandini: Catal., &c.*, ii. 730.

14. "Plutarchi vitæ quædam Guarino interprete." Vellum. Folio. 219 ff. With marginal summaries and initials, and a most lovely miniature as frontispiece, with owner's arms in border. Signed as usual and dated: "iv non. Febr. MCCCCXLV."—*Bandini: Catal., &c.*, ii. 740.

15. "Historiarum Leonardi Arretini. Florentini populi Lib XII." Vellum. 4°. Finely written, in MCCCCXLV. Now in the Escorial.—*Haenel: Catalogi, &c.*, 951.

16. "M. T. Ciceronis Opera varia, viz. Rhetoricarum, Inventi onum libri duo, Rhetoricarum ad Herennium libri duo, De Oratore, Brutus, Orator, Partitionum Rhetoricar. liber; Topica, Synonyma." Vellum. Large folio. 251 ff. On fol. 242: "Antonii Marii filius Florentinus ciuis atque notarius transcripsit Florentiæ ij idus Novembris. M.cccc.xlv. Valeas." Now in the Library of Balliol College, Oxford, No. ccxlviii (E).—*Coxe: Catalogus Codicum Mss. Colleg. Balliolensis*, 22.

17. "Traductiones Johannis Chrisostomi." Vellum. Large folio. 316 ff. Fol. 1 contains the title of the whole work in golden letters: "Hoc volumen continet infra scriptas traductiones Johannis Chrisostomi traductas e Greco in Latinum per Ambrosium [Traversarium] monachum [Camaldulensem]." At the foot of the page: "Lege feliciter mi suavissime Ghiuglelme." And on fol. 254: "Antonius Marii filius Florentinus ciuis atque notarius transcripsit Florentiæ i. idus Agusti M.cccc.xlvii. Salvis o lector." Now in the Library of Balliol College. No. cliv.—*Coxe: Catalog.*, &c., 22.

18. "Johannis Scholastici siue Climacis Scala Spiritualis," &c.

Vellum. Folio. 189 ff. At end : "Antonius Marii filius Florentinus cuius Ato. (atq.) notarius trāscripsi Florentiæ ab originalibus exemplaribus ij. idus Junii MCCCCXLVIII. quo tempore nostra respublica iniquiter et iniuste ab inmanissimo rege Aragonum vexabatur. Valeas mi suavissime Ghiuglelme feliciter." In same library, No. lxxviii. (B.).—*Coxe : Catalog.*, &c., 22.

19. "Matthæi Palmerii Florentini de temporibus, ad Petrum Cosmæ fil. Medicem." Dated "viii Nonas Feb. MCCCCLI." Once in the Library of the Carmelites at Ferrara.—*Zacharia : Iter Italicum*, 160.

20. "Matthæi Palmerii," &c. (a copy of 19), written for Alfonso I., of Naples. Now in the National Library, Paris (MS. Lat. 4,927), containing arms of Alfonso, of 2nd type (*See* Alfonso I.): "Ecartelé au 1 & 4 d'Aragon (d'or à des pales de gueules) 2 & 3 de Calabria (*d'arg.* à la croix de sa.)." At end : "Antonius Marius Florentinus cuius atque notarius transcripsit Florentiæ xi Kalendas octobris MCCCCLI."—*Delisle : Cabinet des MSS.*

21. "Aemilii Probi, Cornelii Nepotis vitæ," &c. Dated "iv. Kal. Decembr. MCCCCLI." Now in the Laurentian Library. On paper. 141. 36 ff. A splendid illuminated initial to every Life, and the Medici arms in the borders.—*Bandini : Catal.*, &c., ii. 830-31.

22. "Artium Cornelii Aur. Celsi, Liber VI." Vellum. Folio. 175 ff. A work of extraordinary beauty, written in a large and handsome character, and ornamented with illuminated initials and rubricated titles, and with a miniature frontispiece, in the marginal border of which are painted the arms of the first owner, partly erased, but sufficient to show them to have been those of a cardinal. Now in the Laurentian Library. Signed as usual.—*Bandini : Catalog.*, &c., iii. 84. Marius was not only a copyist and calligrapher, but also an accomplished miniaturist. Leland speaks of his being employed by William Gray, Bishop of Ely, who was a most noble benefactor to the University of Oxford. In 1454 Gray contributed largely to the support of Balliol College, not only in money for the building, but in adding to the library a collection of about 200 MSS., many of them richly illuminated, which he had purchased in England and Italy. In Italy he employed transcribers and illuminators, as appears by some of his MSS. still in this library. The three MSS. transcribed by Marius and many others, also finely illuminated, form part of Gray's bequest.—*Leland : De Rebus Britannicis Collectanea*, iii. 63.—*Chalmers : A History of the . . . University of Oxford*, i. 55.

MARIUS, FREDERICUS. *Copyist.*

Saec. XVI.

Of Perugia, was attached, in 1549, to the Pontifical Chapel as "Scriptor," at a salary of 4 ducats 50 baj. per month. He also worked for the monastery of the Augustines in Rome, in 1542, as appears from the following entry in its register: "1542 Aprile A Federigo Perosino schritore della capella del papa per scrittura et motatura del sopra-ditto libro (a gradual?) duc. 41, baj. 25. Item per miniatura del sopra detto libro per mano del detto Federico duc 3, baj. 25." He also wrote an antiphonary in 1541, described by Monsig^r Barbier de Montault in "Livres de Chœur des Eglises de Rome."—*Müntz: La Bibliothèque du Vatican au XVI^e Siècle*, 100.

MARLIANO, AMBROGIO. *Miniaturist.*

Saec. xv.

Executed the ornaments of a copy of Virgil, entitled "Servii Honorati Gram(m)atici Commentarii in Bucolica, Georgica, et Aeneidem Virgilii." Formerly in the Trivulzio Library, Milan. Vellum. Thick folio. 398 ff. Written in upright Roman minuscules. This grand MS. was written and illuminated for Giovan Galazzo Sforza, Duke of Milan, nephew of Louis XI., of France. It contains two full-page illuminations, and many bracket initials of white stem pattern, together with the arms of Visconti-Sforza. On fol. 1 the lower border has the "Biscia," surmounted by two crests: 1. A demi-griffin devouring a child. 2. An aged merman, winged, holding a ring, *or.* Among the devices in the first illumination are a white greyhound with collar *gu*, thrown aside and lodged beneath a tree near which is a hand issuing from a golden radiance; also three pomegranates *vert*, on a ground *gu*, with motto "Mit zait." On the left border is the motto, "Merito et tempore," and over it three golden diamond rings, interlaced. This was the device of Cosmo de' Medici, the meaning of which Giovio admits that he does not understand. At foot of the right page, beneath various fanciful groups of children playing with various animals, is the motto, "A bon droit," with a white dove in a golden glory. The portrait of the Duke of Milan occurs in both illuminations as a youth of fifteen, with golden hair and aquiline features, holding a flower, with accessories of pomegranates

and interlaced rings, as above. The duke's guardian was "Il Gran Trivulzio," Governor of Milan and Marshal of France, through whom probably this MS., executed for the unfortunate youth during the regency of his mother, Bona of Savoy, or, it may be, soon after her enforced retirement from Milan in 1480. The execution of Simonetta, her minister, and the usurpation of Lodovico il Moro put an end to the reign, if not the life, of the young duke. These events, however, produced complications which led eventually to the deposition and captivity of the usurper. He died at the Château de Loches in 1508, after a captivity of eight years. Ambrogio Marliano, to whom the illumination of the MS. is attributed, is not mentioned by Vasari or Lanzi, nor does his name occur in Baldinucci or Orlandi; but a lengthened description of the MS. occurs in the *Sale Catalogue of a Selection of the Trivulzio MSS.* sold in New York in Nov., 1886, 11, No. 12.

MARMION, SIMON. *Illuminator, Copyist, &c.* Saec. xv.

A famous painter and illuminator of Valenciennes. In 1466 he was employed "ystorier and mettre en fourme" a Breviary for the Duke of Burgundy. Died in 1489 at Valenciennes—*Renouvier: Jehan de Paris, &c.*, 4. He is called by Jean le Maire, in his "Couronne Margaritique" a "prince of illuminating." The mediocre verses entitled "La Couronne Margaritique" were written by Jean Lemaire for his patroness, Marguerite of Austria, Gouvernante of the Netherlands, who commissioned him, as having a taste for art, to proceed on a message of inspection, &c., to Michel Colombe, of Tours and the magnificent erections at Brou, in Bresse. The verses contain notices in the manner of Chaucer or Lydgate, enumerating the most celebrated artists, French and Flemish, of the fifteenth century. Among those noticed are Fouquet, Hugh of Gand, *Marmion*, "prince d'en luminure dont le nom croist comme paste en leuain, par les effects de sa noble tournure." Lemaire also mentions Maître Hans de Bruges, Hugues Martin de Francfort, Lievin d'Anvers, &c. Laborde cites the following notice: "A Simon Marmion *escripvain*, demourant a Valenchiennes, la somme de cent livres que Mds. luy a fait delivrer comptant sur les ouvraiges et estoiffes qu'il doit

faire par l'ordonnance d'icellui S. a ystorier enluminer et rectre en fourme, ung breviaire que Mds. a fait faire pour servir a dire ses heures c. livres" (Rec. Gen. No. 1922, 1466-67).—*Laborde: Hist. des Ducs de Bourg.*, t. ii. pt. i. pp. xxv. 496. I understand that Mr. Weale intends one day to publish some interesting discoveries with regard to this artist.

MAROLLES. *Illuminator.*

Saec. (?)

Executed the illuminations of "Epistolæ Beati Hieronymi et Sancti Pauli." 8°.—*Catalogus Librorum qui in Bibliotheca Blandfordiensi reperiuntur*, 1.

MARONI, PIERPAOLO. *Copyist.*

Saec. xv.

Of Milan. Wrote, about 1455, the famous Bible and Breviary: the former in two folio volumes; the latter in one, for which he was paid at the rate of 4 lire per *quinterno*, or 5 folios. A document in the ducal chamber of Ferrara informs us that on July 8, 1455, there took place in Ferrara an agreement between Messer Galeotto, the ducal chamberlain, in the name of Duke Borso, and the "Adminiadori Tadeo de' Crivelli e Francho di messer Giovanni da Russi," of Mantua, but then domiciled in Ferrara, that within six years they agreed to have completed at their own cost and trouble the illuminating of the Bible. . . and he granted them a convenient house, though less than the one they were then occupying, and gave them as payment 75 lire marchesini for every *quinterno* of the work. (The Bible contains 31 *quinterni* in Vol. I., and 25 in Vol. II., and would therefore cost, in modern money, about 16,541 lire.) On October 5, 1458, after three years' labour, the agreement was somewhat modified, as it seems that Francho was not as industrious as he should be, and so was bound to produce a *quinterno* per month, and, if he failed, was to be subject to such punishment as the Duke thought fit; whence it is probable that the work was completed in 1461. Judging, however, from the work itself, without reference to documents, one would say it was not finished before 1471, the year of Duke Borso's death and of the accession of Duke Ercole I., as we find constantly the arms

of the dominion received by Borso from the Emperor Frederic III., with those containing the keys of St. Peter, granted to Ercole by Sixtus IV., and the *imprese* of the one copied from those of the other. Probably it was completed under Borso, but retouched and corrected under Ercole I. by the artists employed by him to illuminate the Breviary. The names of these second miniaturists are not very clearly established, but Tiraboschi (*Storia della Letterat. Ital.*, 1st edition, vi. 112-13), who examined the ducal registers, made them out to be Guglielmo de' Magni and Guglielmo Ziraldi, and that their work was estimated at 190 zecchini. It is not easy to assign a date to the work. See MAGNI and ZIRALDI. From the portrait of Alfonso I. which is found in it, and his *imprese*, it would seem to have been at least completed in his time; but it also contains the name and *imprese* of Ercole I., and, certain alterations suggesting the portion assignable to Alfonso, it may be concluded that it was really completed as originally intended under Ercole I. (1471-1505).—*Vasari: Vite, &c.*, vi. 322-23; *Campori: Miniatori degl' Estensi, in Atti e Memorie, &c., &c.*, vi. 245, &c.

MARSILIIS, NANINUS DE. *Copyist.*

Saec. xv.

Wrote, in 1440, "Libro Chiamato Rosarum Odor Vitæ," on paper. 4°. At end: "Ego Naninus d'Marsiliis ppria manu scripsi et die xxii. Junii Mccccxl. explevi." An ethical work.—*Libri Sale Catal.*, x. 156.

MARSILIUS. See BOLOGNESI.

MARTIN. *Copyist.*

Saec. ix.

Monk of St. Amand, in Flanders, transcribed a MS. still in existence.—*Cahier: Bibliothèques*, 129; *Delisle: Journal des Savants* for 1860. 382.

MARTINEZ, DE LOS CORRALES. *Illuminator.* Saec. xvi.

So called from his profession as working on the choir-books. In 1583 he was employed on a Missal in the Cathedral of Toledo. "Juan Martinez de los Corrales," says Bermudez, "painter or illuminator, as they call the miniaturists on vellum, and a priest in Toledo of great ability in this kind of painting. He began in 1583 to work on a set of missals for the cathedral, and, in 1590, completed with great elaborateness two volumes which are very precious for the excellent design, the taste, and fancy of the ornaments, and for the beauty and purity of the colouring."—*Bermudez : Dictionario, &c.*, iii. 83.

MARTINEZ, GARCIA. *Miniaturist.* Saec. xiv.

A Spanish illuminator, who worked at Avignon 1340–1380. The Bible of Clement (VII. of Avignon) and the MS. of the Decretals at Boulogne were executed during the same time, and possibly, therefore, by his hand. In the Library of the Cathedral of Seville is also a copy of the Decretals of 1381, transcribed by him. Bermudez calls him an illuminator or painter of miniatures. He exercised his art at Avignon about 1343, writing and illuminating MSS. with the greatest skill and freshness of colouring. Such is the copy of the Decretals, with the great gloss on vellum, in large Folio, kept (1800) with many other specially beautiful MSS. in the Cathedral of Seville. On the last folio it has this note: "Ego Garcia Martini scriptor perfecti textum istarum decretalium Avignone vigesima prima die mensis Januarii era Mccclxxxi."—*Bermudez : Dictionario, &c.*, iii. 76.

MARTINEZ, JUAN. *Draughtsman & Geographer.* Saec. xvi.

Designed, in 1582, at Messina, a Portolano or Atlas, in Spanish. Now in the Arsenal Library, Paris.—*Lacroix : Les Sciences, &c. au Moyen Age*, 321.

MARTINO, D'AGOSTINO. *Miniaturist, &c.* Saec. xv.

Early in the century illuminated two Missals for the Duomo of Siena.—*Milanese : Sulla Storia, &c.*, 73.

MARTINO, SIMONE. *Painter & Miniaturist.* **Saec. XIV.**

In the Ambrosian Library at Milan is a MS. Virgil, with commentary by Servius, formerly belonging to Petrarch, the frontispiece to which is believed to have been painted by Simone. *See MEMMI.* It represents Virgil seated, writing, with Æneas before him, as representing the subject of his poem. A shepherd stands for the Bucolics, and a farmer for the Georgics. The work is bold and rough, as if done by a painter not brought up to miniature; but the work is that of a master. He worked about 1338.—*Milanesi: Sulla Storia dell' Arte Toscana*, 73.

MARTINUS. *Miniaturist.* **Saec. XVI.**

Decorated a MS. of Arienti: "Historia di Piramo et Tisbe." Now in the Secundo-genitur Bibliothek at Dresden.—*Serapeum*, 1840, 40.

MARTIRIUS. *Calligrapher.* **Saec. VIII.**

Wrote a copy of the Westgothic Code. At end, after the usual verses about the labour and joy when finished, "Orate pro Martirio indignum Sacerdotem vel scriptorem," &c.—*Wattenbach*, 235.

MARTIUS, JO. FRANCISCUS. *Copyist.* **Saec. xv.**
Of San Gemignano.

Wrote, 1. "Augustini Epistolæ," mentioned under GEMINIANUS.
2. "Augustini Homiliæ in Evang. Johannis." In this most splendid codex are found also the arms of the Medici, together with a grand title in gold and blue capitals. It is in two parts, and contains 126 homilies. At end of Part I.: "Hanc Aurelii Augustini Expositionem Johannes Franciscus Martius Geminianus Magnifici Laurentii de Medicis sumptibus feliciter exscripsit."

Vellum. Folio. 404 ff. With most lovely initials to each chapter.—*Bandini, Catalogus, &c.*, i. 42-47.

3. "Augustini Sermones" (Part II.). Vellum. Folio. 280 ff. In front are two choice illuminated pages, of which the former presents a circle enriched with admirable skill, containing the title in gold and blue as before: "In hoc Codice continetur secunda pars Sermonum divi Augustini Hipponensis Episcopi." The second, various emblems and the arms of Medici, supported by Hercules, armed with the club and wearing the lion's skin. The discourses number 150. At end the copyist has added: "Explicit tertia pars Sermonum B. Augustini Episcopi Hipponensis. Deo gratias. Joannes Franciscus Martius Geminianus pro Magnifico Laurentio de Medicis feliciter transcripsit."—*Bandini, ibid.*

4. "S. Ambrosii opera varia." Vellum. Folio. 281 ff. Similar circular title, borders, ornaments, and initials, to the preceding work. At end: "Johannes Franciscus Martius Geminianus feliciter exscripsit."—*Bandini, ibid.*, 102, 3.

5. "Livii opera." In same library. (pl. lxiii. Cod. viii.)—*Bandini, ibid.*, 1. See MATTHIAS CORVINUS.

MARZUTI, GRATUS. *Copyist.*

Saec. xv.

Wrote, in 1457, at Aosta, "Repertorium Quæstionum." Paper. 167 ff. A Collection of Præcepts on Canon Law in alphabetical order. At end: "Explicit Repertorium Baldi super Innocentio. Scriptum per me Gratum Marzuti civem civitatis Augustensis anno Domini MCCCCLVII. die Quindennia Maij." Now in Royal Library, Turin, Cod. ccxcii., f. vi. 22.—*Pasini: Catalog., &c.*, ii. 81, 2.

MASAINI, FRANCESCO. *Copyist.*
Of Siena.

Saec. xiv. et xv.

Wrote: "Petrarcha Francesco, Rime." Vellum. 4°. Executed with great precision. Initials gold, with golden ornamental borders. Miniatures to principal sections. At end: "Scripto di mano

di me francesco digoro masaini da siena. Cominciato ad i ii. di febrajo 1402 et finito adì di. marzo anno detto nel cassaro di lucignano di valdichiano di sopra deo gratias amen." Now in Este Library, Modena. — *Campori: Cenni Stor., &c., Estense*, 54.

MASCARINI, }
 MASCHARIN, } NICOLO. *Copyist.*

Saec. xv.

Of Ferrara.

Wrote, in 1478: "Regola et modo et forma di quello chi denno usare a consolare." Vellum. 4°. 58 ff. Written very elegantly and with illuminated initials. At end: "Compito e el Libro de la Vita beata, el quale fu *translatato* di latino in vulgare per me Cristofolo da Bologna dell' ordine de S. Agostino. Io Nicolò Mascharin da Ferrara scriptore, del Mccccclxxviii. a dì iiii di Aprile." — *Cavalieri: Notizie della pubblica Biblioteca di Ferrara*, 84. — *Cittadella: Lettera al Chiariss. Sign. Caval. Gaetano Giordani, &c.* Also, in 1481: "Plinii Historia Naturalis" for the celebrated Giovanni Pico, Count of Mirandola; and afterwards possessed by Apostolo Zeno, and given to the Library of the Jesuits at Venice. — *Allgemeine Literarische Anzeiger*, No. 36, 392. 1796. — *Cittadella, ibid.*

MASERET, JEHAN. *Calligrapher.*
 A Monk of St. Benignus of Dijon.

Saec. xiv.

Ducorneau: Hist. de Bourgogne, 491.

MASSARELLI, CLAUDIO. *Miniaturist.*

Saec. xvi.

One of the articulated scholars of Julio Clovio.

The one to whom he bequeathed the greater part of his materials—tools, casts, and statuettes; and also certain drawings and illuminations left in his portfolios at his death. He was,

like Polidoro, a native of Caravaggio. A clause in Clovio's will stands thus: "Legavit etiam et jure legati reliquit D. Claudio Massarolo de Caravaggio eius alumnus omnia dissignia q. d. Luce Cambiasii et Parmesanini et aliaque non sunt eiusdem testatoris manus, omnesque formas relievi, jessi, et cere, ac cuiusvis alii qualitatibus una cum omnibus utensilibus lignaminis et aliis massariis et coloribus ad usum artis miniature et picture aptis ac etiam unum dessignum S^{ti} Laurentii et designa extracta per ipsum naturaliter ex officio donato Ill^{mo} d. Cardinali Farnesio nec non cum lecto servitorum una cum duobus linteaminibus et duabus tobaliis."—*Atti e Memorie . . . di Storia Patria, &c.*, 2 ser. vii. 265-7. Massarelli in turn bequeathed his tools, &c., to his own two pupils. In his will he calls himself "Miniator Ill^{mi} and Rev^{mi} D. Cardinalis Farnesii." His pupils are thus named: "Legavit et jure legato reliquit D. Maximiniano de Monceau flandro, et Alex^o Comensi omnia dissignia existentia in capsula," &c. "Item legavit etiam dictis Maximiniano et Alexandro omnes formas relievi una cum omnib. coloribus et utensilibus ad usum artis picture sive miniature destinatis," &c.—*Ibid.*

MASSARI, MARCO. *Copyist.*

Saec. xv.

A Cistercian Monk of St. Bartolo, near Ferrara.

Cittadella: Documenti, &c., 176.

MASSARI, NICOLÒ. *Copyist.*

Saec. xv.

Mentioned in a document of 1473, and there called "Scriptor" et filius quondam Danielis, civis et habitator Ferrarie.—*Cittadella: Documenti, &c.*, 176.

MASSONE, BARTOLOMEO. *Copyist.*

Saec. xiv.

Wrote, 1: "La Divina Commedia" with postille. On paper. Small folio. 196 ff. In a round half Gothic hand, with titles and arguments in red. Large initials to canticas; smaller ones to

cantos. At end, in large red capitals: "Deo gratias. Amen. Qui scripsit iscribat sēp cū Domino uiuat. uiuat in celis sēp cū dño felix. Iste liber iscripsit bartolomeus filius Andree massonis de lucis." Now in the Riccardi Library, Florence. — *Batines: Bibliogr. Dantesca*, ii. 76, 77. 2. "L'Inferno e il Paradiso di Dante col comento detto *il falso Boccaccio*." 158 ff. In a large Gothic hand. Latin titles and arguments in red. Illuminated initials to cantos. At end (fol. 157): "Explicit primus secūds et tertius liber dantis Aldagherij de florentia. Scriptū per me bartolomeum filium and'ee maççonis deluce. Sub anno dñi mille cccc° l. vij. Deo gratias. Amen." 3. "Alighieri Commedia." On paper. Folio. At end of Paradiso: "Finito il libro di Dante Alighieri Poeta Fiorentino, il quale passò di questa vita nella città de Ravenna il dì di Santa Croce a dì xiv del mese di Settembre Anni dñi Mcccxxi la cui anima requiescat i pace." At end of MS.: "Iste liber iscripsit Bartolomeus filius Andree Massonis de Lucis." Now in the Riccardi Library, Florence. — *Lamius: Catalog.*, &c., pl. O, ii. 5.

MASSY, JEAN (PÈRE). *Copyist.*

Saec. XVI.

Wrote an "Antiphonale," Folio, at Gembloux, in 1514, under Abbot Mathieu de Floreffe. Now in the Royal Library, Brussels. — *Catal. de l'Exposit. Nationale*, No. 135. Bruxelles. 1880.

MASTERS, THE LITTLE. *Illuminators, &c.* Saec. XVI.

Sometimes all the followers and imitators of Albert Dürer are called by this name, but strictly it is only applied to the following seven artists, who appear to have been engravers, draughtsmen, painters, and illuminists:—

1. Albert Altdorfer, one of the earliest landscape painters of Germany. Born, perhaps at Altdorf, in Bavaria, about 1480; died 1538. In 1505 he became architect to the town of Regensburg or Ratisbon, and died there. Several of the public buildings designed by him are still in use. His chef-d'œuvre is the celebrated painting of Alexander's Victory over Darius, now at Munich, executed for Duke Wilhelm IV., of Bavaria, in 1529, when Altdorfer

was Burgomaster of Ratisbon. But he is better known as a designer, and perhaps an engraver, of small subjects. Indeed, he is considered by Duplessis as the originator of the practice which gave rise to, the name of Kleinmeister.

2. Hans Sebald Behaim or Beham (1500-1550). The most illustrious of this little company, and the most remarkable both in his works and in his personal force of character. Besides his engravings and paintings, to which reference is given at the end of this notice, I have spoken of him under ALBERT OF BRANDENBURG, in giving an account of his miniature-paintings at Aschaffenburg.

3. Barthel Beham (1502-1540). The brother of Sebald, and his companion in work. Together with his brother and George Pencz he was exiled for his socialist and religious opinions.

4. Heinrich Aldegrever (1502-1558?). Probably the ablest, though not the most famous, of the Little Masters. His most delicate and masterly work is found in the set of twelve small engravings of the "Labours of Hercules," and in the "Histories," taken from the Old and New Testament; especially in the "Dives and Lazarus."

5. George Pencz (1500?-1550.) The associate of the Behams at Nuremberg, and banished with them in 1524, but allowed soon to return.

6. Jacob Binck (1497?-1568) was chiefly a painter and copyist. He was a native of Cologne, but probably became associated with the Behams either at Nuremberg or during their exile. He also studied with Albert Dürer, and travelled in Italy. His work as a Kleinmeister was that executed for a Bible under Christian III. of Denmark, at whose Court he resided about 1546-9; but the work was very trifling, the artist's employment being of the most miscellaneous kind.

7. Hans Brosamer. Little is known of this artist. He lived at Fulda, where he was born, from 1536 to 1540, and afterwards at Erfurt, perhaps until 1552 or later. He engraved both on wood and copper, and designed many of the miniature subjects for the Wittenberg Bibles published by Hans Luft. (*See* LEIGEL.)—*Scott: The Little Masters*. London. 1879.—*Woermann: History of Painting*, ii. 175.—*Dohme: Kunst und Künstler—Die Deutschen Kleinmeister*, th. xiv., xv.

MATERA, BENEDETTO DA. *Miniaturist* (?) Saec. xv.

Supposed to be one of the illuminators of the Choir-books at Siena, a supposition shown by Milanese to be erroneous.—*Documenti dell' Arte Senese*, ii. 381. See Rinaldi, don B.

MATEROT, LUCAS. *Calligrapher*. Saec. xvii.

Wrote and published a book on Writing : "Œuvres de Lucas Materot, bourguignon françois, citoyen d'Avignon, où l'on comprendra facilement la manière de bien et proprement escrire toute sorte de lettre italienne, selon l'usage de ce siècle. In oblong 4°. Avignon. 1608. 44 ff. The work is dedicated to Margaret, first wife of Henry IV. of France. In Libri Coll., and sold in 1862.—*Sale Catal.*, No. 109.

MATHEUS. *Illuminator*. Saec. xv.

Illuminated a Hussite Gradual, about 1490, probably for Herr Michael von Urchowist, of Kuttendorf. The borders, with their figures and the initials, are quite of the German school, the foliages of the heavy curling acanthus, so general in German work of the later fifteenth and sixteenth century. A detailed description will be found in an illustrated article by Dr. Th. Frimmel in the *Jahrbuch der K.K. Oesterreichischen Kunstsammlungen*, bd. v. entitled "Urkunden, Regesten und Artistisches Quellenmaterial aus der Bibliothek der Kunst-historischen Sammlungen des Allerhöchsten Kaiserhauses," No. 4,006. The MS. is in large folio. Vellum. 491 ff (63 + 42 c.). Now in the Ambras Museum, Vienna.—*Communicated by Dr. Th. Frimmel, Ambras Mus., Vienna.*

MATTEO. See TERRANOVA.

MATHYAS (called STAMLER). *Illuminator*. Saec. XIV.

A Monk.

Represents himself in the first initial of a beautiful Missal which he wrote and illuminated. Eye: in Anz. d. Germ. Mus. xiii. (1866), 132, with a reproduction. — *Wattenbach: da Schriftwesen im Mittelalter*, 288.

MATTEI, GABRIELLO. *Copyist, &c.*

Saec. XV

A Servite Monk.

Was employed to commence the Choir-books of the Duomo at Siena in 1457. The "Opera" allotted to him the first twelve volumes, including a Hymnarium; and it is thought by some that he put in some of the illuminations. The number of these volumes now preserved in the cathedral is twenty-nine. — *Milanesi: Documenti dell' arte Senese, &c.*, ii. 381. — *Della Valle Lettere Senese*, 241.

MATTEO, DI GIOVANNI. *Miniaturist (?)*

Saec. XV

A priest.

In 1430 was paid 40 lire for executing the miniatures (?) of a missal for the Duomo of Siena. — *Milanesi: Documenti*, ii. 382. Perhaps son of Giov. di Bartolo. — *Vasari: Vite, &c.*, vi. 186.

MATTIA (DE ALEMAGNA), DON. *Illuminator*. Saec. XV.

Is called, in the "Matricola" of the Monastery of St. Justin at Padua, "eximius scriptor." — *Caravita: I Codici, &c.*, i. 483.

MATTEO, PADRE DON. *Copyist, &c.*

Saec. xv.

Sometimes called Matteo d' Alessandria. Prior of San Cristoforo of Ferrara in 1483.

Wrote the greater part of the Choir-books belonging to the Eremitæ of the Certosa of Ferrara, which scrupulously preserve the ancient Gregorian Chant. Thus in the fourth volume is the note: "Explicit quantum volumen . . . scriptum per me Dom^m Mattheum de Alexandria professumque Domⁱ S^ci Christophori Ordinis Cartus. ppe Ferrariâ. anno Dñi MCCCCLXXVI die S^cda Januarii ætatis vero meæ LXXV quod est finis totiꝝ Bibliæ secund^m usum et consuetudin. Ord. Cartusian. quæ distincta est in iv. voluminibus. Quæ quid. scripta expletaq. sunt per me supra scriptum scriptorem non ut debui sed ut potui. Opus certe fuit multar. vigilarum atq. laborum quod libenti animo subire volui ad hoc me hortante et rogante priore, ad honorem Dei atq. Bⁱ Christofani Martiris nec non ad præsentium, et futurors omnium consolationem, qui istis in voluminibus lecturi sunt: postremo vero in meorum peccatorum remissionem" (here follows a supplication to his readers to pray God for his soul) ". . . quod opus si minus correctum, sive scriptum reperitur tam in orthographia, quam in accentibus, non vitio, sed potius scriptoris ignorantia imputare velitis." There is a tradition that this monk refused the priorate of his monastery in order that he might have the greater leisure to complete this labour, which must have required the greatest assiduity and attention. There is a book which speaks of these miniatures, entitled "*Memorie Storiche della Chiesa di Ferrara, per Stampa di Carlo Goatti*," in that city, 1778.—*Della Valle: Lettere Sanese*, s. v., ii. 239, &c. Caravita calls him "miniature," and states that he supervised the execution of the Choir-books from 1472, but in 1476 applied himself to the illuminating of four volumes of the Bible. "The last three years, perhaps, were employed by him in decorating the 'Coral' of his Certosa."—*Caravita: I Codici e le Arti, &c. Monte Cassino*, i. 480.—*Trombij: Storia Critico-cronologica Diplomatica dell'Ordine Cartusiano*, viii. 176. In 1475, he copied the "*Breviarium Chartusianum*." Vellum. Folio. With large initials, spirited, and executed in a grand and correct style. The other initials in gold, with lovely ornaments. The miniatures are by two Ferrarese miniaturists, Guglielmo & Alessandro Giraldi. At end: "Ego Frater Matthæus de Alexandria monachus professus

domûs Scti. Xtofori ordinis Carthusie prope Ferrariam librum hunc scripsi anno Dñi Mccccclxxv. Miniaturumq. per magistrum Gulielmum, civem ferrariensem et Alexandr. ejus nepotem obsecro te igitur quicumq. pro tempore eris quiq. hoc usu fueris libro memineris anime peccatricis ejusd. scriptoris in tuis scitis orationibus." Now in the Este Library at Modena, No 990 (c).—*Campori: Cenni Storici, &c., Estense*, 51.

MATTETTO, } DOMENICO.
MOTTETTO, } *Miniaturist & Calligrapher.* Saec. XVI

Employed at the Papal Court or in the Apostolic Chamber under Leo X.: "1525, Sept. 8. Domenicho (*Geronimo* erased) Mottetto (or Mattetto) per conto del misalli duchatti dieci porto cotante che prima ne hauera hauto dodici e giuli tre; e resta pagato della miniatura. E porto contanti duchatti dieci per suo resto = duc 10, 13." Another entry (1523-1529, fol. 78 v. See also ff. 81, 87, 97 v.) "M(esser) Domenicho scrittore, per miniatura delle littere delle secreti."—*Müntz: La Biblioth. du Vatican au XVI^e Siècle*, 75.

MATTHIAS, "CORVINUS." *Patron.* Saec. xv.
King of Hungary, and the most distinguished monarch and warrior of his time.

He was the younger son of John Hunyadi, Woywode of Siebenbürgen or Transylvania, and was born at Klausenburg in 1443. His reign politically was stormy and troubled in the extreme—a constant succession of wars, plots, and insurrections, requiring unwearied watchfulness and restless energy, and calling for his presence in every part of his fluctuating dominions. Such, however, was the hereditary vigour of his character, that, though he was elected to the throne at the almost tender age of fifteen, he proved himself from the first entirely equal to the situation, and made it his business to enlarge the bounds of his supremacy. He was, moreover, superior to every other monarch of his time in literary acquirements. He formed or greatly increased a Royal

Library at Budapest, and always kept in view its enlargement and decoration. The result was a structure and a collection the fame of which was carried over all Europe. It has been repeatedly described ; most completely, perhaps, in the little work of Xystus Shier, and with the embellishments of laudatory verse in a poem of Naldus Naldius. It consisted originally of a very ancient vaulted chamber, comprising four separate apartments, the fourth of which had several windows and two doors, and was used as a reading-room by the king, or those to whom he gave the privilege of study :

“ Quadratis mediis locus in penetralibus ejus
 Existens, cameras testudine sustinet altas
 Incurva, paries quam cinxerat undique fortis
 Decocti lateris durique a robore saxi
 Cui geminæ lucem fundunt a fronte fenestræ
 Compositæ vitriisque coloribus
 Inter utrumque manens una sub parte resedit
 Lectulus auratis stratis ubi regius heros
 Saepe solet placidam membris captare quietem.”

As the number of the books increased, the king added another chamber with a partition, and rearranged the books, so that one room contained Oriental and Greek, and the other Latin and modern authors. In the atrium was a globe, an astrolabe, and various mathematical instruments and pictures, for Matthias was fond of mathematics and astrology. In the palace were two other smaller libraries, referred to by Naldius (iv. 341). The books were arranged “in forulis,” and to each was attached a table of their titles, so as to indicate what was to be found in it. The books were covered with curtains of silk interwoven with gold thread. The lowest portion near the floor were not indexed. They were encased in “*scrinia*, gravi arte elaborata, in quibus volumina quæ in tabulatis superioribus præ multitudine locum non haberent plura simul conderentur.” The bindings of these Corvinus books were of silk, silver, or gold, or stamped and gilt leather, and adorned with the royal insignia, the “*corvus*” bearing a ring in his beak, said traditionally to have been bestowed on the youthful John Hunyadi, by his supposed father, the Emperor Sigismund, and with the various armorial bearings which were assumed from time to time by Matthias. John Hunyadi himself simply used the *corvus*, as is seen on his medals. When printing first became known, Mat-

thias, like Frederick, Duke of Urbino, did not care to have printed books; but, before his death, he possessed several thousands. And to obtain MSS. and books he sent learned men into Italy, Greece, and even Asia. Among these was the celebrated Italian humanist, Taddeo Ugoletto, tutor to his son, John Corvinus, and his ambassador at Florence. Taddeo was a favoured guest of the Medici, and has left interesting memoirs of his literary life. But besides special messengers, Matthias kept four well-known agents and dealers at Florence constantly busy in collecting works, and transcribing such as could not otherwise be obtained. Brassicanus has a letter in the preface of his "Salvianus" about the Corvina Library, in which he says that of the four "insignes librarii" the sole business of one was to transcribe such Greek and Latin books as were not to be bought, and he goes on to mention what books he remembers himself to have seen there. Shier mentions Gherardus "colorator Florentinus" as employed in illuminating MSS. for Corvinus, a fact also spoken of by Vasari. Olahus says: "I have heard from old people that King Matthias, whilst he lived, always maintained about thirty 'amanuenses pingendi peritos,' most of whom I knew or met after his death. They were employed in writing Greek and Latin codices. Their foreman was Felix Ragusinus, a Dalmatian, and him also, then an old man, I knew. He was learned not only in Greek and Latin, but also in Chaldee and Arabic, and was especially skilful in miniature-painting, and used carefully to scrutinise, lest any error of transcription should have been committed." It is known from other sources that several of the most distinguished Italian, French, Bohemian, and German miniaturists were at various times employed by Corvinus. Thus it is well known that many most important MSS. were illuminated by Attavante; others by an abbot of Madocsa, otherwise anonymous. Some bear internal evidence of their French or Bohemian origin. There had been a school of illuminators of French origin established by the Emperor Charles IV. at Prag, and from 1469 Matthias was King of Bohemia. Two illuminators are named, probably both Italians—Girolamo of Milan, and a certain Blandius, while a third seems to have been equally famous as a calligrapher and copyist. This was the often-mentioned Antonio Sinibaldi of Florence, the city where the bulk of the copying and illuminating, not only for Corvinus, but for the rest of Europe at that time, was executed. Among the transcribers are named also Sigismundus de Sigismundis of Ferrara, who at times styles himself *Comes Palatinus*, Philippus Valorus,

Sebastianus Salvinus, a master in theology at Florence; Johannes Franciscus de Sancto Geminiano, Martinus Antonius and Franciscus, both priests of Florence; Nicolaus Faventinus, a priest of Faenza; Petrus Cenninius, and Septimius Florentinus. Of the Netherlands were Henricus Amstelredammis and Petrus de Middelburch; lastly, a German or Magyar, called Leonardus Job. Some of these were employed at the Buda, or, as it is frequently called, the Ofen Library, the rest in Florence. Examples of the handiwork of most of these copyists are still to be seen in public libraries, usually signed or otherwise attested. One or two of their signatures may be given here. On fol. 597 of the Corvinus Breviary, now in the Vatican, the signature stands thus: "Exemplaribus satis fidis Mathie inclyti regis hungarie et boemie breuiarij codicem ego martin⁹ antonius presbyter dej gratia faustissime manu propria scripsi. Opus absolutum pridie k̄las nouembris. Anno salutis. M^occccxxvij^o."

To the beautiful copy of the "Commentaries of Jerome on Ezechiel," at Vienna, is appended the signature: "Nicolaus, presbiter." Of the Netherlander, Henry of Amsterdam, barely referred to by Zani as working at Bologna between 1469 and 1478 (not 1578), there seems to be the trace in an "Officium B. Mariæ Virginis," a small octavo of 217 ff., once in the Bragge Collection. It was executed for "Belondo di S. Biagio," and has on the first leaf, after other words: "Scriptum p̄ h̄ricum Amst⁹ dammis al Senca paura Anno do. MccccLxx die v^o. xv. Marcii." Sigismundus wrote: "Commentaria Hieronimi super Matthæum," in a most elegant small Roman hand. At end: "Scriptum hoc opus per me Sigismundum de Sigismundis comitem Palatinum Ferrariensem anno dom̄i MccccLxxxviii. mensis Octobris, die xviii." This MS. is now at Vienna. But the best-known of these copyists is Antonio Sinibaldi, examples of his work being found at Paris, Vienna, Munich, Berlin, London, and Naples. Two signatures may serve as examples: "Antonius Sinibaldus, Florentinus, quondam regis Ferdinandi regis Siciliæ scriptor et librarius." This occurs in a copy of Suetonius, now in the National Library at Paris. The next is at the end of "Divi Hieronymi breviarium in Psalmos David"—Matthias seems to have been specially careful of the works of this learned Father—and runs thus: "Antonius Sinibaldus, quondam Regis Ferdinandi regis Sicilie scriptor et Librarius exscripsit Florentie, anno domini MccccLxxxviii ultimo mensis Februarii pro serenissimo Mathia rege Ungharie, virtutum cultore ac alumno." This magnificent

MS. is also at Paris, and one of the number illuminated by Attavante for Corvinus. Some confusion between this copyist as a copyist and as an illuminator has led to the ascription of his illuminations to other artists, as perhaps at Munich, where the Prayer Book of Albert IV., the ornamentation of which is certainly Florentine and very fine, is ascribed to Attavante, but of which the miniatures are manifestly by another hand. The rich and elegant illumination of this volume is of the kind I have elsewhere distinguished as Medicean, and is especially characteristic of the work executed for Leo X. and Clement VII., both in Florence and Rome, but is distinctly different from the Neapolitan style most frequent in the MSS. of Alfonso of Naples, in which many of the Sinibaldi books are found to be illuminated. The ornaments and miniatures of the Paris "Hieronymus" are certainly by Attavante, and so I suppose it has been hastily assumed that the embellishment of this Munich MS. is also entirely the work of that illuminator. The ornament may be so, perhaps, though it seems somewhat later, but the miniatures, I think, are finer than those of Attavante, and executed with a different technic. To attempt, within the limits of an article like this, to enter fully into the question of the vicissitudes of the Buda Library or to trace the localities of Corvinus MSS. would be impossible; I must, therefore, confine myself to the general statement that, out of a library of three or four thousand codices, besides printed books—probably equal to that of Lorenzo de' Medici—certainly not containing anything like 50,000 MSS., as is often asserted—some 150 are at present known, scattered among the public libraries of Europe. They are recognised chiefly by their bindings, or by the well-known devices and arms of the illustrious king to whom they once belonged. These vary greatly in different MSS. But in general, the devices are: the crow with ring in his beak, the flint and steel, the well, the cask, the hour-glass, the armillary sphere, the winged serpent, the phoenix, and the beehive,—all on bright pale blue medallions. These are characteristic: the birds, children, butterflies, deer, fruits, medals, &c., are merely ordinary accessories to the Renaissance ornaments of the borders. Figures of emblematic qualities, as Justice, or half-lengths of fanciful portraits and medallions of Roman emperors, are added to please the refined, classical taste of Matthias, and the usual cypher, M A, not, as L. Fischer and the late Baron Alfred Reumont suppose, for "Matthias Augustus," but, according to the simpler practice of the fifteenth century, for the first two letters

of Matthias, as we also find with other names, where only the simpler interpretation would be possible. The arms, which invariably formed an adjunct of the ornamentation, are frequently found either erased or covered by others, but where they remain they vary considerably in detail, according to the changing fortunes, mostly successful, of their owner. Thus, some are without the Bohemian lion, others without the Dalmatian leopards' heads; they vary also in their emblazoning, but probably, if the matter were sifted, would form an additional means for determining the precise date of the execution of the MS. The shield usually consists of a simple quartering, over the centre of which is placed the family device of the crow and ring. The first quarter, barry of 7, *arg.* and *gu.* for Old Hungary; the second, on a field *gu.*, the patriarchal double-armed cross, *arg.* on a mound *vert.* for Modern Hungary. In the third, either the same charge as the first, or the lion, *arg.* crowned *or.* of Bohemia (the bearing of John of Luxemburg) on a field varying in tincture, usually *gu.* The fourth, usually the Bohemian lion, but replaced at times by the three leopards' heads, two and one, and *or* on *azure*, of Dalmatia. The shield of pretence bears the crow *sable* on a field *az.*

The literature of this question of Corvinus and his library is enormous. I can merely allude to its extent, and add such authorities as may assist those who wish to pursue the subject.—*Fischer: König Mathias Corvinus und seine Bibliothek*, Wien, 1878, quotes or cites most of the authorities down to the date of his Essay, which, though necessarily incomplete, is one of the fullest and most painstaking.—*Reumont*, in *Archivio Storico Italiano*, série iii., xx. 95, &c., is also reasonable and interesting. The older authorities are mostly rhetorical eulogiums, without much definite information. The poem of Naldius—*De Laudibus Augustæ Bibliothecæ*, &c.—is worth perusal, and also the little work of Xystus Schier, *De Regia Budensi Bibliotheca*. *Sakcinski*, in his *Kroat-dalmatischen Künstler am Hofe des ungarischen Königs Math. Corvinus*, gives fresh and interesting information, or at least information from an unusual point of view, about, more especially, Felix Ragusinus. For the king himself and his times, Fischer points out all the best information, but for the library and its fortunes see also *Vogel*, in *Serapeum*, &c., 1850.—*Petzhold: Neuer Anzeiger für Bibliogr.*, &c., 1875–6.—*Csonosi*: in *Centralblatt für Bibliothekenswesen*, iii. pt. v. (1886), reprinted from the *Budapest Archaeologiai Ertesítő*, 1885, No. 6. This gives the most recently-published information concerning the MSS.,

including those returned from Constantinople, &c., and a list of their numbers and locations.—*Venturi*, in *Berliner Kunstfreunde Jahrg.*, 1885, No. 20, 310–13, refers mostly to the Attavante MS. But some of the older authorities are very interesting, as the *Hungarian History of Olahus*.—*Wallasky: Hist. literaria sub regno Math. Corvino*; and *Teleki, Das Zeitalter der Hunyady in Ungarn*, who, in vol. i. 29, gives the legend of the origin of the Corvinus family shield. When in Rome in 1874, I bought a dozen photographs of various Corvinus MSS., but did not know, till ten years afterwards in Vienna, that they and others were published by Römer in 1871 at Budapest under the title, *Diszlapok a Róm. Könyvtárakban őrzött négy Corvin-Codexből*, and comprised sixteen photographs from four Corvinus Codices in Roman libraries, particularly the Vatican. They were kindly shown to me by the learned Hofrath, Dr. Ernst Ritter von Birk, of the Imperial Library at Vienna, and courteously explained by Dr. Gödl von Tiefenau, of the same library. On the sudden death of Corvinus in 1490, many of the MSS., then in course of execution, were either left unfinished or sold to other buyers. Thus Lorenzo de' Medici bought some; the Duke of Modena and the King of Naples others; and the library itself at Budapest was gradually rifled of some of its choicest treasures. Some, of course, were taken by the widowed queen, in her angry retreat to her native land, and some fell to the share of her younger brother Cardinal John of Aragon, among which, perhaps, was the Breviar now in the Vatican. So, by degrees, even before the final catastrophe of 1526, the once-famous Library of Corvinus was reduced to a mere relic of its former glory. Only a few scattered memorials—splendid ones, it is true—remain, of a sovereign whose epitaph at Alba Reale stands thus:

“Mathias jaceo Rex, hac sub mole sepultus

Testatur vires, Austria victa, meas.

Terror eram mundo; metuit me Cæsar uterque:

Mors potuit tantum sola nocere mihi.”

MATTHIAS, FRANCISCUS. *Copyist.*

Saec. XVI

A Franciscan of Bamberg.

Wrote six Antiphonaries, with miniatures, now in Public Library at Bamberg.—*Jaekel: Beschreibung, &c.*, I. v. 13, No. 68.

MATTHIAS. *Copyist & Illuminator.* Saec. xv.

Called Moravus, from his nationality.

Wrote and illuminated, in 1476, a Bible, afterwards transferred to the Monastery of Mt. Oliveto, near Naples. The miniatures in this volume are remarkable for correctness of drawing.—*Fuessli: Künstlerlexicon*, 440.

MAUBERT. *Illuminator.* Saec. xv.

Nephew of the Abbot of St. Stephen's, of Fontenay.

Recommended to the University of Caen, as an illuminator, by Louis XI.—*Delisle: Cabinet des MSS.*, i. 76.

MAULÉON, GILLES DE. *Copyist, &c.* Saec. xiv.

Monk of St. Denis.

Copied or illuminated a book of "Hours" for Jeanne de Bourgogne, Queen of Philip V.—*Delisle: Cabinet des MSS.*, i. 206.

MAURICE. *Copyist.* Saec. xv.

Wrote, in 1456, at Bruges, for the Duke of Burgundy, two "Hymnaria," No. 1,795, *Recette Générale*.

"A Morisses de Haat escriptvain de liures a Bruges, qui deu lui estoit pour av. loyé, en cuir de cheif et en parchemin, deux liures de chant que Mds. auoit faict escrire audit lieu de Bruges trois escus d'or. Lxxij. s."—*Laborde: Hist., &c.*, ii. pt. i. p. 466.

MAURIZIO, DON. *Miniaturist.* Saec. xvi.

Took the Benedictine habit at St. Martin's, of Palermo, in 1527, and worked on the Choir-books. He wrote the Graduals or Mass

music-books from Advent to Holy Week. At the end the writer (and illuminator ?) is noted to have been employed in the work for thirty years.—*Caravita : I Codici e le Arti a Monte Cassino*, i. 483.

MAURO, }
MAURUS. } *Copyist.*

Saec. XII.

Monk of Casaura near Pescara, distinguished, together with Giovanni and Olderico, for his skill and zeal in the copying of books.—*Tiraboschi : Storia della Letterat. Ital.*, iii. 319. Firenze. 1806. *Muratori : Script. Rerum Italicar.*, t. ii. pt. ii. p. 879.

MAYNERIIS, }
MAYNERIO, } CAROLUS DE. *Copyist.*

Saec. XV.

A Priest of Cremona,

Wrote, in 1472, a "Liber Psalmorum" in folio : "Beau MS. sur velin, XV. très élégamment écrit en lettres rondes à longues lignes. Il est enrichi de belles capitales rehaussées d'or, d'ornements peints, et de 14 belles miniatures. Il contient 185 ff où il y a beaucoup de lignes entières écrites en or. Ce MS. renferme : 1° Origo Prophetiæ David. 2° Prephatio Scti. Hieron. presbyteri. 3° Les 150 Psaumes canoniques traduits sur la version Grecque. 4° Le 151ème Pseaume intitulé Hic psalmus proprie scriptus David extra numerum cum pugnavit cum golia, Ce Psaume nest point dans le canon, il ne se trouve ni dans l'hebreu, ni dans le chaldéen, ni dans le Vulgate ; mais on le lit dans le syriaque, dans la plupart des exemplaires grecs, et dans l'arabe. Le calligraphe a écrit à la fin du dernier feuillet : Explicit psalterium, scriptum himiniatumque omni manufactura penne propria manu Caroli de maynerijs presbiti Cremonensis. Anno dñi M^oCCCCCLXXJ xviii Junii."—*Catal. de la Bibl. de . . . la Vallière*, i. 16, No. 53.—*Zani, Enciclop. Metod.*—*Nagler : Künstlerlexicon*, viii. 200.

MAYRIN, SUSANNA. *Illuminator, &c.* Saec. xvii.

Daughter of Johann Fischer, a goldsmith, who was much in the employment of the Counts Fugger, of Augsburg. She was married to a merchant named Mayr. Her ability in drawing and painting was remarkable, but to this she added an accomplishment peculiarly her own. She used to cut out with scissors or penknife historical scenes, flower groups, &c., in vellum, so neatly and with such delicacy, that it required sharp eyes to detect all the details. In this way she copied the "Idolatries of the Israelites," which was placed in the Schmidt, afterwards Bozenhart, Collection at Augsburg. Other pieces found their way into various private collections. She lived from 1600 to 1674, and became the mother of a famous painter.—*Sandart*, i. 228.

MAZANTI, DON PIETRO. *Illuminator.* Saec. xv.

One of the Illuminators of the Borso Bible of Ferrara.

Campori: I Miniatori degli Estensi, Atti & Memorie, &c., vi. 245, &c.

MAZZEO, FELICE. *Illuminator.* Saec. xv.

Painted, in 1492, at Naples, the frontispieces of two MSS. now in the National Library, Paris (MSS. Lat. 495, 674).

"7 Aug., 1492. Ducate tre per uno principio al libro di S. Thomasi sopra Isaya *moderno* intorno intorno (repeated) le facza fogliagii, de un parte, et l'altra puntilli cum deceotto piccolini et de uno canto santo Thomasi a lo studio chi scrive et in pede uno tundo cum le arme del senyor re incoronato cum dui piccolini" (MS. Lat. 495): "Ducati tre per un altro principio all' altra opera di Santo Tommaso sopra li epistole de san Paulo lauorato a fogliagii d' oro macinato intornole facze, cum vintisey piccolini et in capo de uno canto sta santo Thomasi chi scrive ad uno studio et un pedi una laurea verde cum le arme del senyor re in uno scuto, chi dui piccolini lo teneno et intorno detta laurea stanno dui angeli" (MS. Lat. 674). Very similar title-pages or frontispieces occur in two other MSS. now in the British Museum, Add. MS. 14,779, "S. Aurel. Augustini Expositio Psalmorum," and

Harl. 3,046, "Homelias." Another MS. at Paris, MS. Lat. 6,525, "Beati Thome in libros Aristotelis de celo et mundo explanatio," seems also to be due to the pencil of Mazzeo; but this supposition is unsupported by documentary evidence, unless the artist was prepaid in the account dated Dec. 1, 1492,—“Tre ducati per uno principio che a fatto a lo libro di santo Thomasi supra Aristotile tutto intorno la facze in meczo sta santo Thomasi, et intorno la minia XXI. spiritilli et animali.” Otherwise the date 13 Aug., 1493, which the copyist has put in the manuscript contradicts the supposition.—*Riccio: Cenno Storico dell' Accademia Alfonsina*, quoted by *Delisle: Cabinet des MSS.*, iii. 357–58, &c.

MAZZOLINO, LODOVICO. *Miniaturist & Patron.* **Saec. XVI.**

A painter of Ferrara, pupil of Lorenzo Costa. He has left works in painting in Bologna, Ferrara, Florence, and the Berlin Museum. According to the historians of Ferrara, he is stated to be the illuminator of certain miniatures in a MS. now in the Estense Library at Modena. He died in 1530.—*Vasari: Vite, &c. (Nuove Indagini)*, vi. 324.

MEDICI, ANDREA DE'. *Copyist.* **Saec. xv.**

Wrote the "Convito" of Dante. At end: "Explicit per Andrea de' Medici, nelle stinche, a dì xviii di Giugno mcccclxviii." Now in the Riccardi Library, Florence. O. I. 21.—*Lamius: Catal., &c.*

MEDICI, COSIMO DE'. *Patron.* **Saec. xv. et xvi.**

In connexion with the subject of MSS., the history of the Medici family begins with the great Cosimo, called Pater Patriæ, the grandfather of Lorenzo the Magnificent, and the founder of the famous Mediceo-Laurentiana Library at Florence. He was born in

1389, and died in 1464. In his position at the head of Florentine affairs he had experience of varied fortunes, being sometimes in exile in other parts of Italy. But his prudence and moderation usually prevailed. In 1433, whilst residing, after the Albizzi conspiracy, in Venice, he still drew to his side learned and clever men, and thus formed a library in the monastery of San Giorgio Maggiore, which, says Vasari, he filled with many books, employing in the edifice his intimate friend, the architect Michelozzo, who had designed his palace in the via Larga at Florence. This library is spoken of by several Italian writers, but more particularly by Biscioni. In 1437 he intrusted to the same able architect the restoration of the conventual buildings of San Marco at Florence, again, no doubt, helping to form their splendid library, whose "banchi," after 1439, were "pieni di bellissimi libri," by which expression Vasari evidently refers to illuminated manuscripts. The magnificent structure was finished in 1452, and it is said that Cosimo spent thirty-six thousand ducats upon it. But his great work was the founding of the Laurentian Library. The way was prepared for this by his encouragement and protection of learned men, such as Emanuel Chrysoloras, Ambrogio Traversari, the Aretini, and others. The pages of Poggio Bracciolini and his contemporaries, and those of Tiraboschi, Roscoe, and many other recent writers down to Symonds, are full of the splendour of Cosimo's liberal rule in Florence. Indeed, the biography of Cosimo is little else than the history of the early fifteenth century in Italy. The collecting of manuscripts was prosecuted with an energy and enthusiasm that seems scarcely short of a kind of madness, but it was a madness for which we can never be too grateful. Nor were the busy, quarrelsome labours of these fifteenth-century scholars mere fruitless wrangles. Gruter's "Lampas" still remains a monument of minute erudition and unwearied study, not always in error, nor by any means entirely exhausted by modern scholarship. Lending, borrowing, buying, and even purloining MSS. were daily events. Such was the high estimation in which they were held, that a manuscript of the history of Livy, sent by Cosimo de' Medici to Alfonso, king of Naples, with whom he was at variance, healed the breach between them; and though the King's physicians admonished him that he should be on his guard against the subtlety of the Florentine, and by no means handle a book sent by an enemy, since poison might be concealed in it, Alfonso disregarded their suspicions, and began the perusal of the volume. It is interesting to add respecting this very MS., which

Petrus Crinitus, who relates the story, says, was "*librum quidem, ut par est, quam ornatissimum*," that it is said to be the one now preserved among the splendid collection of MSS. at Holkham. Some objections have been made to this opinion; but, as Roscoe says, "unless the King had read and commented—for it contains marginal notes in his own hand—upon two different copies of Livy . . . we may . . . presume this to be the individual volume sent by Cosimo to conciliate the favour of Alfonso." Some conclusion might be formed from the style of its ornamentation, for the Florentine or Medicean is distinctly different from that of the Alfonsine MSS. executed at Naples. If in the latter style, of course the evidence would tell against its identity with the Livy of the story. Again, if it have Valla's Commentary, it is probably *not* the Medici MS. The account of the foundation of the Laurentian Library is related by Roscoe, in the life of Lorenzo de' Medici, and also by Symonds; but, as this library forms a special point of interest in our subject, a slight outline of the story will not be out of place. The first nucleus consisted of the books collected by Niccolo Niccoli, a citizen of Florence, who gave his whole time and fortune to the collection of MSS. of Greek, Roman, and Oriental authors. He employed his leisure in correcting the texts, and had some transcribed and illuminated. The number thus got together was about eight hundred. In 1436 he died, and left his library to the use of the public under a committee of curators—amongst whom was Cosimo. His debts, however, threatening the dispersion of the library, Cosimo paid them off, and thus gained its complete control. Accordingly, he transferred it to the library of the convent of St. Mark, which he had rebuilt. Assisted by a librarian whom he selected solely for his knowledge and love of books,—for it is curious that Thomas of Sarzana was tutor to the children of his rival, Rinaldo degl' Albizzi,—the astute patron soon found his new library reduced to order, and moreover greatly improved by the care of its zealous keeper. Thomas Parentucelli, the son of a poor physician of Sarzana, was then only an ordinary curate of no repute, except for scholarship. But his extraordinary abilities and the favour of Cosimo gave him the impulse which his ambition required. Within twelve months, he rose from the obscurity of a simple curacy to the chair of St. Peter, as Nicholas V., and during another eight years acquired for himself a reputation both as an ecclesiastic, a politician, and a scholar, that spread his name over all the civilised world. He was practically the founder of the

Vatican Library, having collected more than five thousand volumes of Greek and Latin authors. On the removal of this first librarian, Cosimo did not neglect the library at St. Mark's. His agents received orders to buy codices, while Fra Giuliano Lapaccini and other copyists were employed in transcribing such as could not be purchased. Vespasiano de' Bisticci, the well-known book-agent and dealer in MSS., has left most interesting details of the everyday process of library formation, and of his transactions with the great banker. The two collections formed by Cosimo, at San Marco and Fiesole, together with his own private acquisitions, constitute the oldest portion of the present Laurentian Library. Among the many extant examples of MSS. transcribed and illuminated for him, which may be chiefly found in Bandini, may be mentioned the Besançon Livy (fds. Granvelle). It has fine initials, and contains this note:—"Joannes A. Fi. (Antonii Filius) clarissimo atque *opumo* viro Cosmo Medici ex vetustissimo exemplari hoc opus transcripsit anno d. mccccxxv. Florentiæ." Such were Cosimo's services to the cause of literature. His position as one of the wealthiest bankers in Italy enabled him to gratify at once his own personal taste for books and for the society of learned men, and also his political ambition, in thus insuring for his family the gratitude and good wishes of his fellow-citizens of Florence. Vasari's fresco in the Palazzo Vecchio depicts him surrounded by the best-known scholars and artists of his native city. In this graceful and agreeable manner he laid firmly the foundations of the Medicean greatness, and suggested to Lorenzo that unvarying suavity which was the real claim on the affections of the Florentines, and which in after-days led them to defy the wrath of the Papacy rather than forsake the grandson of this Father of his country. A fine medal of Cosimo is reproduced by Müntz: *Les Précurseurs de la Renaissance*, 135.—Roscoe: *Life of Lorenzo de' Medici* (Bohn).—Symonds: *Renaissance in Italy—the Revival of Learning*, 174, &c.; *Age of the Despots*, 310, 333.—Yriarte: *Florence*.—Gori: *La Toscana illustrata nella sua Storia*, 191–194.—Bandini: *Catalog. Codicum Latinor. Biblioth. Medicea-Laurentianæ*, ii. 687.—Müntz, as above, 136, 146, 157.

MEDICI, GIOVANNI DE.' *Patron.*

Saec. XVI.

Known as POPE LEO X. (1515-22). Son of Lorenzo the Magnificent. Born in 1476.

Placed as a child, during the Pontificate of Innocent VIII., in the service of the Church, he was created a Cardinal elect at fourteen years of age, although too young to assume the actual office. He remained therefore Protonotarius until March, 1482, when he was invested with the purple. On this occasion, Politian wrote a letter to the Pope in which he spoke of the singular dignity and unusual fitness of the youthful cardinal for his sacred office. He passed through a varied experience of service as ambassador, secretary, and administrator, and many testimonies are given by such of his contemporaries as Pico, Ficino, Landino, and Lascaris, of his attainments in classical and theological learning. But, whether from higher motives, or to indulge an indolent love of pleasure, he became widely known for his encouragement of art. At thirty-seven years of age, in March, 1513, he was elected Pope, and assumed the name of Leo X. The circumstances and tendencies of the age contributed to render him the central figure of a typical epoch, and the "age of Leo X." has its place in history parallel with those of Augustus and Louis XIV. Among the Cardinals present at his election, who were themselves distinguished patrons, were Domenico Grimani, Christopher, Archbishop of York, Alessandro Farnese, Marco Cornaro, Sigismundo Gonzaga, Ippolito d'Este, and Francisco Ximenes Cisneros, Archbishop of Toledo. So characteristic of Giovanni de' Medici was his fondness for splendid MSS., that in his portrait by Raffaele in the Pitti Gallery he is represented as holding in his hand a magnifying-glass, as if he had just been engaged in examining the illuminated page which lies before him. The details of this page are curiously sufficient to determine not merely the Florentine character of the ornament, but almost the very MS. itself. Many examples among the book of cuttings in the British Museum, Add. MS. 21,412, are precisely similar, and Lansd. 842 gives his armorials with many graceful initials in the same elegance of Renaissance floriation. Many MSS. exist which are known to have belonged to him, and from the arms, dedications, or other evidence, to have been executed expressly for him. In these we recognise the pencils of Attavante, Fra. Eustachio, and Boccardino il vecchio. It is a style that arose out of the enthusiastic study of classic sculptured friezes and the imitation of the great Renaissance

examples in Venice and Florence, and in the development of which the Florentine lily seems to have suggested many graceful designs. No finer recent ornament can be found than in the sculptured accessories of the school of Gherardo, which was the miniator's offshoot from that of Ghirlandaio. The artists of this "Scuola Gherardesca" were employed by Matthias Corvinus, Lorenzo de' Medici, and their successors, for some thirty or forty years. Such was the "Flavius Josephus, de Bello Judaico," of the Libri Collection, which was executed for him whilst still a Cardinal. It was written at Florence in 1492, by Neri di Filippo (*see RINUCCINI*), and contains a number of beautiful miniatures. Formerly it was in the Cibo Library, at Rome, and probably had been given by Giovanni de' Medici to his sister Maddalena on her marriage to Francesco Cibo, son of Pope Innocent VIII., and famous Captain-general of the Church. Another such MS. was the "Roma Triumphans" of Blondus, from the same library. Whilst a Cardinal, Giovanni de' Medici had borne as his badge or device a yoke—the emblem of patient servitude, in token of his sixteen years' exile from his native city, and the motto adopted with the device from his grandfather, the prudent Cosimo, of "Suave," "to signify," says Giovio, "that, on his return, he was not intending to rule as a tyrant over his country, or to avenge the injuries which he had received, but that he would be clement and suave,—the characteristic Medici nature,—in conformity with his sacerdotal habit, and according to the Scriptural sentence, "Iugum meum suave est, et onus meum leve." On a medal of Cosimo he is represented as seated on a throne or seat of magistracy, with a yoke under his feet as recalling the precedent of Cicero: "Roma patrem patriæ Ciceronem libera dixit." The oldest device of the Medici family, as seen in the MSS. of Cosimo Lorenzo and Giovanni, was that of the three interlaced diamond rings, but Giovio declares that with all his researches he could not quite determine its signification. Lorenzo adopted this device, adding three coloured feathers—green, white, and red—to signify that, in serving God (*di-amante*)—the three virtues of Faith, Hope, and Charity are conspicuous. To this he added the motto "Semper," and this "impresa" was adopted by all his successors, especially Leo X. and Clement VII, the latter of whom had it embroidered on the trappings of the horses of the Papal guard. Piero di Cosimo, Lorenzo's father, bore a falcon with a ring in his claw. This also was continued by Leo X. and Clement VII. Piero di Lorenzo, the elder brother of Giovanni, used a trunk of wood, bursting

out with flames, for which Politian wrote the motto, "In viride teneras exurit Flamma medullas." Giuliano, afterwards Duke of Nemours, when he married Philiberta of Savoy, half-sister of Louise, the mother of Francis I., commemorated his access to fortune by the enigmatical "Glovis" which has puzzled so many ingenious observers, and the explanation of which, by reversing it into "si volg," is far from satisfactory. The interpretations of this, of course, all refer to the *turn* of Fortune. Perhaps the most far-fetched of all the explanations is that of Piero di Cosimo's Falcon and ring. "Semper fa'-l-con di-(=Dio)-amante." "Always acts he in loving God," where the "falcon" is racked to pieces, to suit the mystic meaning of the diamond. The device remained to the last as the crest of the Grand Dukes of Tuscany. One of the most frequent, however, of the Medici devices is the one adopted by Giulio, the cousin of Giovanni, who succeeded Leo X. after the brief pontificate of Adrian VI., as Clement VII. This was the globe of crystal placed on a support, usually the truncated stem of a tree near another tree; the sun pours down rays upon the globe, and they are transmitted towards the tree, which is sometimes shown as in flames. To this device, invented by Domenico Buoninsegni of Florence, the Pope's treasurer, who was a distinguished scientist, was added the motto "Candor illesus," meaning that the sincerity of his mind could not be injured by the malice of his enemies, nor by any force,—in reference to the plot to assassinate him during the short papacy of Adrian. A somewhat malicious rendering of the motto was suggested by Messer Simone, a native of Sebenico, and papal chaplain, who was, says Giovio, sufficiently illiterate, by separating it into four short words, *can, dor, ille, sus*. This ignoramus came to Giovio in some anxiety about the last two, which he could not construe, yet feared what he thought was their signification. The blundering of the poor chaplain made him the laughing-stock of the papal household, and greatly diverted even the Pope himself. This device of the crystal is one which occurs frequently in MSS. executed for Clement VII., either alone or in association with the diamond ring and the family arms. The arms of the Medici before Lorenzo the Magnificent were six *tourteaux*, or *pale gules* on a golden shield. The later arms were: on a field *or*, five "*torteaux*" in orle, *gules*, surmounted by one *azure* charged with three *fleurs-de-lis*, *or*. They are borne similar by the three Medici Popes, Leo X., Clement VII. and Pius IV., and occur in MSS. as in Lansd. 842. British Museum, a copy of "Boethius" executed

for Leo X., also in various slips in the book of cuttings, Add. MS. 21,412, executed for the same three Popes, particularly those for Clement and Pius ; Also in the "Cassiodorus" belonging to Mr. Quaritch, and in many of the Medici MSS. in various Libraries. The arms of the Dukes of Florence and of Tuscany were varied by their intermarriages. Those of Alessandro, the first Duke, occur in a MS. executed for his duchess, Marguerite, natural daughter of Charles V. and afterwards Duchess of Parma. It is a Book of Offices of the Virgin, now kept in the Corsini Library, Rome (No. 1,232). Among the copyists and miniaturists employed at the Vatican, or by Leo X. during his Pontificate, were Messer Bastiano, cited by Müntz in the following extract :—" 1520, 18 Octobre. A. M. Bastiano scriptore di lectera formata duc, trenta per scriptura di doi libri di ceremonie per N. S. quando si para." Fra Alberto da Castello "venitiano, per un libro pontificale et uno sacerdotale per sua S^{ta} duc venticinque." Jacobus Mononcourt and Francesco Ramello, two other copyists, and Thadeo (de' Scariati), miniatore milanese, are mentioned by Armellini, in *Un Censimento della Città di Roma, sotto il Pontificato di Leone X.*, 61. Rome. 1882.—*Roscoe: Life and Pontificate of Leo X.* (Bohn).—*Vasari: Vite, &c.*, ii. 214, viii. 33 (*Lemonnier*). *Chacon (Ciacconius): Vita Pontific.*, &c., iii.—*Libri: Monuments Inédits, &c.*, pl. xiii. xiv.—*Idem: Reserved portion of Library Sale Catal.*, 22, No. 79 ; 31, No. 119, and 81, No. 303.—*Müntz: La Bibliothèque du Vatican au xvi^{ème} Siècle.*—*Notes et Documents*, 33, 37, 56, 59.

MEDICI, GIULIANO DE'. See MEDICI, GIOVANNI DE'.

MEDICI, JACOBO FILIPPO. *Miniaturist.* Saec. xv.

The illuminator of the principal Antiphonaries of the Cathedral of Ferrara, which were written and "notated" by Fra Evangelista, Tedesco (see ARZENTA).—*Antonelli: Documenti riguardanti i Libri Corali del Duomo di Ferrara ecc.* Bologna. 1864.—*Cittadella: Documenti ed Illustrazione, &c.*, 176-8.

MEDICI, LORENZO DE'. *Patron.*

Saec. xv.

Called "Il Magnifico," the most illustrious of this celebrated family. He was elder son of Piero I., surnamed "Il Gottoso," or the Gouty; and grandson of the great Cosimo Vecchio. His political and literary career are too well known to need even an allusion here, and his patronage of artists generally will merely be supplemented by reference to his dealings with those who had more especially to do with the transcription and ornamentation of books. In the notice of Matthias Corvinus mention is made of the employment of certain copyists and miniaturists by Lorenzo. It was a favourite practice with him to visit the ateliers of these artists, and to watch their work. Often he was found in those of Domenico Ghirlandaio, or Gherardo, and his personal tastes and suggestions may frequently be traced in the accessories with which their productions are embellished. Thus in the *Martianus Capella*, executed by Attavante most probably in the workshop of Gherardo, is found the picture of the giraffe sent to him as a present by the Sultan, while his choicest gems and medallions are constantly used as ornaments in the borders of the classical and other MSS. executed for the Laurentian Library or for presentation to his numerous friends. His father's taste in such matters was not only inherited, but if possible extended. Few, however, of the MSS. executed for his own use have travelled out of Italy, and not many beyond the presses of his library in Florence. Besides his direct commands for illuminated MSS., many editions of ancient authors were annotated and printed under his auspices. His exertions and liberality effected the establishment of a Greek professorship in his native city, the first occupant of the chair being his own tutor, Giovanni Argyropylo, whose portrait is seen in the initial letter of the Preface to his Commentary on Aristotle, executed for Lorenzo's father. The next was Theodore Gaza, and it was from Florence that the study of Greek came to Oxford under Grocyn and Linacer. It was in Florence that the Platonism of the Renaissance reached its highest culture, and Poetry found its warmest welcome. In Florence, scholars, such as Poliziano, Pico, and the accomplished Alessandra Scala, rivalled each other in the ranks of elegant and recondite literature, as they did in the favouring notice of Lorenzo; while the names of Michelangelo, Lippi, Baldovinetti, Granacci, and Signorelli owe a further lustre to the encouragement gained from the same many-sided patronage. The vast collection of sculptures, gems, bronzes, coins, pictures, and books, originally begun by Cosimo, and augmented by his son, and since called the

Museum Florentinum, was the open studio for all whose abilities gave them any claim upon Lorenzo's generosity, the gems and medals forming the especially favourite objects which he delighted to see reproduced upon the pages of his MSS. In this he resembled his father, as is amply shown in the examples described by Bandini. Indeed, among Italian princes, this taste seems universal, and Matthias Corvinus devoted his own collection to a similar form of commemoration. The coins of various Emperors from Augustus to the Antonines are repeatedly found depicted in the borders and initials of Italian MSS. of every school; the heads especially of Nero and his family, of the Agrippinas and Faustinas, and of Hadrian and Antoninus Pius occurring in the MSS. of the Kings of Naples, the Dukes of Milan, Ferrara, and Bari, and the King of Hungary. And the terrible loot of the Medici palace, after the flight of Piero II., seems to have awakened a wider taste for collecting, and thus to have afforded artistic opportunities in every part of Italy. Toward the end of his life, possibly one of the causes of his premature death, his position of banker-diplomatist became almost intolerably embarrassing, and his increasing debts a serious burden upon his princely estate. In 1490, it is said, he still owed a large sum to the heirs of Verrocchio for work done twenty-five years before. But he courageously met his difficulties by retrenchment, and devoted himself to the management of his property so as to keep solvent to the end. Nevertheless, he did not entirely abandon his position as merchant and financier. It was in the way of business that his family had acquired most of the jewels of Paul II. As merchants they sold to various sovereigns the costly tapestries of Flanders. As money-lenders they received in pledge the tiara of Sixtus IV., then the most precious jewel in existence, and so valuable that Lorenzo lent upon it the sum of 80,000 ducats, equal to four millions of francs, or £160,000 of present money. This, by the way, discloses the effective arm of the Medici to have been money, and points out the true origin of Lorenzo's title of "Il Magnifico." It explains why, after Catherine de' Medici's marriage to Henry II. in the following century, the French nobility looked down upon her as the *parvenue* of a family of traders. The opinion, of course, was false and unjust, but it was one that seriously affected the history of her life and character. As to the acquisition of literary and other treasures, probably Lorenzo's first large gain was that of the cabinet of Poggio in 1459, while the death of Paul II. in 1471 began a new era for the family collection. Sixtus IV., finding the Papal treasury almost empty,

whilst the *vitrines* of the Museum were crowded with jewels, promptly converted the piles of diamonds, pearls, rubies, and so forth, into ready cash, and Giovanni Tornabuoni, the brother of Lorenzo's mother, effected their transfer at a miserably inadequate price, to the palace of the Medici. Sixtus himself had to silence the scandal of this infamous transaction. In the inventory of Lorenzo's collection, the Farnese *tazza* alone, one of the valuables in the wholesale bargain, is valued at 10,000 golden ducats, and the Rape of the Palladium,—so often repeated in the margins of the Medicean and other MSS.,—at 1,500. After these came antiquities from Rome, obtained not without careful diplomacy and close scrutiny against fraud. For the fabrication of antiques had already begun, and collectors whose zeal outran their discretion sometimes found themselves in possession of worthless forgeries. A list of the Medici treasures is given by Müntz in *Les Précurseurs de la Renaissance*, 190-7. The gems, medals, and bronzes of this collection, as already stated, furnished the skilful miniaturists who worked for Lorenzo and his father the means of ornamentation of the splendid MSS. still preserved in the Laurentiana and elsewhere, and, added to the statues of the Medici gardens, became, as it were, "the flesh and blood of the Renaissance." The life of Lorenzo marked thus a new departure in the great Revival of Art, as that of his grandfather had done in the Revival of Letters, and so rendered possible for his son the brilliant epoch known as the Age of Leo X. "At once," says Müntz, "courtier, financier, poet, humanist, amateur, bibliophile, and archeologist, Lorenzo seduced his age by his courtesy, his spirit, and his magnificence." The little details by which the collector may detect his MSS. have already been referred to in the notices of Cosimo and Giovanni, but one motto of his family, occurring less frequently, has been omitted. It is given by Müntz as, "Nul ne sait qui n'essaie," and is on the ribbon surrounding a green parrot in the border of his portrait, in a miniature now belonging to M. Armand.—Müntz: *Les Précurseurs de la Renaissance*, ch. v.—Roscoe: *The Life of Lorenzo de' Medici*.—Vasari: *Le Vite*, &c., *Gherardo Miniatore*, v. 60; vi. 164.—Bandini, *Catalogus*, &c.

MEDICI, PIERO. See MEDICI, LORENZO DE'.

MEERE, CATHELIN DEL. *Illuminator.* Saec. xvi.

Illuminated a missal for her convent of Notre Dame de Sion at Bruges, in 1536.—*Beffroi*, iii. 321.

MEGHEN, PETRUS. *Copyist & Illuminator.* Saec. x.

A Brabanter of s'Hertogenbosch, by-named "Monoculus Theuto."

Wrote "Kalendarium Psalterium, Psalmi poenitentiales, Te Deum," &c. Now in Library of the British Museum, I.D. xi. to I.D. xv., and also I.E. iii., I.E. iv., and I.E. v. These MSS. are very beautifully written in a bold Roman hand, in lines about three-quarters of an inch apart. I.D. xi. to xv. contain Latin version of St. Paul's Epistles. I.E. iii., Psalterium cum Hymnis Ecclesiasticis "per Petrum Meghen (not Meyhen) scriptum." I.E. iv. Pentateuchus, Josue, Judic. et Ruth. I.E. v., S. Lucas et Joh. Evangelista, et Sti. Pauli et Catholicæ Epistolæ: "*una* scribitur versio Sti. Hieron. in altera Erasmi Roterodami." At end of St. John's Gospel: "Conscriptum est Jussu et impensis reverendi domini et venerabilis viri D. Joannis Colett, Ecclesie Cathedralis Divi Pauli Lond. Decani, Sacre quoque Theolog. Professoris pie memorie egregii viri Henrici Colett Militis opulentissimi civitatis Londini, quondam senatoris eiusdemque bis consulis, filii: Arte vero ac industria Petri Meghen Monoculi Theutonis, natione Brabantini Oppidi Buschiducensis Leodien. Diocesis VII^o die Mensis Septembris Anno Dominici Incarnatiōis Millimo Quingentesimo et novem. Regni vero illustrissⁱ Regis Henrici Octavi anno primo. P. M." And at the end of the Epistles he writes: "Scripta sunt A.D. MDIX. Kal. Novembris," and adds "eodem anno nobilissimus Princeps illustrissimusque, Philippus rex Castiliæ Arragonie, &c. Archidux Austrie Burgundie Brabantie, &c., tempestate compellente in Angliam applicuit Dux Quem sereniss. Rex Henricus VII^{us} supradictus ut Pater filium, recepit, summa humanitate tractavit, maximis honoribus decoravit plurimis munerib. dotavit: Qui Kal. Octobr. viam universe carnis ingressus est. Cuius anime et omnium fidelium defunctorum misereri dignetur Altissimus. Amen. P. M." This I. E. v. is the second volume, and has a once fine miniature at the beginning with rich

Gantois borders, consisting of flowers on a gold ground. The flowers, which are very finely painted, are Provence rose, violet, sweet-pea, iris, strawberry blossom, veronica, clove, columbine, white lily, common rose, daisy, &c., with insects, among which are the honey-bee, the painted lady, daddy-longlegs, &c., and besides these are snail, peacock, and other denizens of the garden or field. The miniature represents St. Paul in an open landscape, writing, whilst a messenger is waiting for the letter. In front is a monk kneeling. Flemish buildings occupy the background. If Meghen painted this scene or the borders, despite his one eye he must have been a wonderfully close observer of nature and a most accurate and careful painter. Besides the above, he is said to have executed the miniatures and borders of a Commentary of Savanarola on two Penitential Psalms. Exhibited at Ironmongers' Hall in 1869 by Rev. G. Offor.—*Catal. of Antiquities, &c., exhibited at Ironmongers' Hall, London, 1869, i. 257.*

MEINWERC, }
MEINVERCUS, } *Calligrapher, &c.*

Saec. XI.

Bishop of Paderborn, and one of the greatest artists of the Middle Ages.

It is said that, being offended at the tattered and dirty condition of the service-books used by St. Heimrad, he had them thrown into the fire. And the Empress Cunigunda, going a step further, ordered the negligent ecclesiastic to be beaten. "Sibi libros in quibus cantaverat, deferri mandavit. Quos incomptos et neglectos, et nullius ponderis aut pretii aspiciens, eodem momento in ignem projici fecit: eumque, jussu reginæ, episcopi justo zelo ut videbatur compatientis, verberibus cædi præcepit."—Vita S. Meinverci (apud Leibnitii "Scriptores Rer. Brunsvic.," I. § 18.—*Cahier: Bibl.*, 110.

MELANIA, St. *Calligrapher.*

Saec. v.

The younger.

She is praised by her biographer for the celerity, exactitude, and beauty of her calligraphic labours.—*Migne: Nouvelle Encyclopédie Théologique*, ix. 279.

MELEC, JOANNES. *Illuminator.*

Saec. xv.

An Englishman.

Raczynski, writing from Barcelona, says that the Archives are completely preserved from the ninth century, and contain 20,000 MSS., 900 papal bulls, and eight volumes of original registers of the chancery. "Je y ai vu un livre renfermant de vieux parchemins qui est intitulé *Varia*. I. *Liber feudorum Alfonsi*, No. 1. Cette collection a été fait par ordre de ce roi qui a régné depuis 1162 jusqu' à 1196. Ces parchemins remontent à l'année 1130. Il y en a dans le nombre qui sont ornés de miniatures dans le style byzantin d'un faire grossier, et qui ressemblent à beaucoup de celles qu'on voit dans le somptueux ouvrage de M. de Bastard. Il y en a de semblables à la bibliothèque d'Ajuda. Un autre livre de Jaime I^{re}. (1213-1276) renferme de miniatures d'une exécution déjà plus soignée et meilleure. Ce livre est intitulé '*Constituciones de Cataluña*,' un troisième livre est intitulé '*Compendio metodico de las Constituciones*,' &c. Il est sans date mais il est évidemment plus moderne que les deux autres; et il est orné de charmantes vignettes et d'initiales contenant un petit nombre de figures ou des fleurs des arabesques et des champs symmetriquement divisés, quadrillés, et enluminés. Un missel renferme sur les premières feuilles une fort belle enluminure. A mesure qu'on avance dans l'examen de cette ouvrage les miniatures paraissent plus grossières. Ce livre est signé par '*Joannes Melec (not Melce) presbiter oriundus Britanniae*.' Il est évidemment du quinzième siècle."—*Raczynski: Lettres, &c.*, 494.

MELGAR, VINCENTE FRAY. *Copyist.*

Saec. xvii.

Of Valencia.

Wrote, in 1634, a Choir-book, now in the church of Sta. Maria Sopra Minerva, Rome.

MELIORATIS, NICOLAUS DE. *Copyist.*

Saec. xvii.

Wrote, in 1460, "*Leonardi Bruni Aretini Epistolarum Latinarum*. Lib. IX." Vellum. 4to. At end: "*Exaratus totus hic codex manu mei Nicolai de Melioratis die XV. Aprilis mccccxl.*" :—*Goetze: Die Merkwürdigkeiten der Königl. Bibl. zu Dresden*, i. 97.

MELNICK, PAUL VON. *Miniaturist*. Saec. XVI.

Illuminated a "Cancional," in 1830. Vellum. Folio. 425 ff. With many figure initials and borders. Exhibited at the Church Furniture Exhibition at Vienna, in 1887.—*Illustrirter Katalog der Ausstellung*, &c., ii., No. 60.

MEMLING, } HANS. *Painter (Miniaturist?)*. Saec. xv.
MEMLING, }
Died 1495?

I give the name of this painter here, not because I think there is any reliable proof of his having worked in miniature, but because there seems so general a consensus among all old writers to this effect. Those who have not had the opportunity, or who have not taken the trouble to look into the question carefully, simply accept the statements of their predecessors, and without any better reason repeat the exploded errors of the old system of guess-work. Mr. Weale, once the able Editor of the "Beffroi," and a most learned, accurate, and painstaking critic, absolutely denies that any proof has hitherto been shown that Memling ever worked in miniature. It has been proved that several such works, formerly attributed to him, are the work of other artists, viz., Hornebout, David, or Bennync. The crucial test for Netherlandish miniaturists appears to be the fact of their names appearing in the Registers of the Illuminators' Guild at their place of residence. If it did not, they were certainly not permitted to sell the work, and Memling's name *nowhere appears in any such list*. Until it can so be shown we must, therefore, be content to leave it out of this category. Nevertheless, as a MS. (Add. MS. No. 17,280) in the British Museum, and other MSS. abroad are still put down to him, I will quote one or two of the older writers:—"Memling n'a pas fait *que des tableaux* : comme tous les artistes [a gratuitous assumption] de son temps il a plié sa main puissante . . . à enluminer des vignettes (strictly these are the floriated borders from initials) et des arabesques admirables pour des breviaires et des manuscrits en Flandre, en Italie, et en Allemagne. On cite, entre autres, un riche missel appartenant à l'église de St. Marc de Venise (the stock quotation about Memling since the time of the *Anonimo* of Morelli's Notices), un livre d'heures, qui de la succession de Philippe II., roi d'Espagne, a passé dans la famille de Putzbus en

Prusse ; et un livre de Prières, format *in 4to* provenant de Marie de Médecis, morte à Cologne, et se trouvant maintenant chez le pasteur Fochem de cette ville. On croit, en outre, qu'un MS. faisant partie de la bibliothèque de l'Arsenal a été illustré par lui. A notre avis ce travail du reste, forte beau, est plutôt des frères Van Eyck. Les draperies en sont souvent sèches, lourdes, avec profusion de plis, rappelant la sculpture de l'époque, défaut que Memling a toujours évité."—*Annales Archéologiques*, vi. 268. "Plusieurs MSS. repandus dans diverses parties de l'Europe contiennent d'admirables miniatures de Memling. . . . Nous rappellerons ici le livre de prières ayant appartenu au duc de Bourgogne, les deux superbes breviaries du cabinet des ivoires de Munich et le MS. de la bibliothèque de Saint Marc à Venise. Des doutes peuvent s'élever sur la question de savoir si quelques unes de ces miniatures sont bien de Memling, les frères Vaneyck en ayant fait un grand nombre qui, au premier aspect, peuvent être confondues avec celle du peintre de la "Chasse de Sainte Ursule." Le moyen de distinguer est dans l'examen attentif du dessin, qui est plus fin, plus délicat dans les draperies, qui sont plus légères et moins tourmentées dans Memling que dans les Vaneyck."—*Annales Archéol.* vi. 277.*

In the accounts of the Grimani Breviary given by M. Curmer in his *Evangelies des Dimanches et Fêtes*, and by all who have hitherto formally described it, the old attributions are still adhered to. Such corrections as have been attempted occur mostly as occasional notes in periodical publications, or in monographs of other MSS.—See *Ellis and Weale, The Prayer-book of Albert of Brandenburg*.—*Weale, Le Beffroi*, i. 223, &c. &c. ; ii. 31, 213, 232, 287, &c.—*Journal des Beaux Arts* : 1861–1887.

MEMMI, SIMONE DI. *Painter & Miniaturist.* Saec. XIV.

More correctly Simone de Martino, as Martino was his father, and Memmo or Guglielmo his father-in-law. But he signs himself both ways. He was born in 1284, not, as Della Valle assumes, in 1270. Vasari praises him very highly for his larger works. There is a MS. in the Ambrosian Library, at Milan, of Virgil, with the commentary of Servius, which once belonged to Petrarch, and which has a frontispiece attributed with every appearance of

* I regret to add that, in the article on the Van Eycks in the first volume of this Dictionary, several unaccountable misprints have escaped correction.

probability to Simone, and to have been suggested to him by the poet himself, who is said to have subjoined the following verses:—

“Mantua Virgilium qui talia carmina finxit,
Sena tulit Simonem digito qui talia pinxit.”

Virgil is represented seated at a table writing and looking upward as if invoking the Muse. Æneas stands before him as a warrior, and, pointing with his sword, intimates the subject of the Æneid. A shepherd lower down represents the *Bucolics*, and a husbandman the *Georgics*. Both appear to be listening to the poet. Servius is represented as drawing aside a veil. This MS. must not be confounded with the poems of Petrarch, still preserved in the Laurentian Library at Florence, which contains portraits of Petrarch and Laura, also ascribed to Simone Memmi. Rosini gives an engraving of the Virgil miniature.—*Vasari: Vite, &c.*, ii. 86–87 (*Lemonnier*).—*Rosini: Storia della Pittura Italiana*, ii. Pisa. 1848.

MENENDEZ, DOÑA ANA. *Miniaturist.* Saec. XVIII.
Born at Naples, in 1714.

Painted at Madrid twenty-four miniatures on vellum, from the life of Don Quixote, which occupied her several years. She presented these miniatures to Don Carlos III. They are said to be in the Royal Palace. The Royal Academy of San Fernando elected her an honorary member in 1759.—*Bermudes: Diccionario, &c.*

MENENDEZ, DON FERN. ANTONIO. *Miniaturist.*
Born at Oviedo, in 1682. Saec. XVII.

His parents took him to Madrid, and he there studied painting. He left the city in 1699, and after visiting Genoa, Milan, Venice, and Rome, he came to Naples in great poverty, and enlisted as a soldier in the Spanish infantry. Afterwards he returned to Rome,

leaving his wife at Naples. Later, with his wife and children, he removed to Madrid, where he painted the portrait in miniature of Don Fernando, then those of Philip V. and his queen, and other members of the royal family. He was also an author, and one of the founders of the Royal Academy of San Fernando. He died in 1752.—*Bermudez : Diccionario, &c.*

MENENDEZ, DON JOSE AGUSTINO. *Miniaturist.*

Saec. xviii.

Son of F. Antonio. Born at Madrid, in 1724. But for some time worked at Cadiz.—*Bermudez : Diccionario, &c.*

MENENDEZ, DON LUIS. *Miniaturist.* Saec. xviii.

Son of F. Antonio. Born at Oviedo, in 1679.

Was taken when very young to Madrid, but returned to study at Rome. Afterwards he again went to Spain and painted for Charles III. He was also commissioned by Ferdinand VI. to paint the Choir-books for the Chapel Royal, and in 1773 he executed a Holy Family for the itinerant oratory of the Prince of Asturias, which obtained him great fame. He was very skilful in painting fruits, &c. Pictures from his hand are still kept in the Chapel of the convent of S. Gil, and in other churches in Madrid. He died in 1780, at Madrid.—*Bermudez : Diccionario, &c.*

MENENDEZ, DON MIGUEL JACINTO. *Miniaturist.*

Saec. xvii. et xviii.

Elder brother of F. Antonio. Born at Oviedo, in 1672.

He studied painting in Madrid, and became court painter, in 1712, to Philip V., in succession to Don Manuel de Castro. He was equally successful as a miniaturist and as a painter in large.—*Bermudez : Diccionario, &c.*

MENNIUS, JOANNES RAINALDUS. *Copyist.* Saec. xv.

One of the pre-eminently skilful staff of copyists employed by the Aragonese kings of Naples.

Wrote, 1: in 1457, "Ovidii Metamorphoseon Libri XV." Now in the Imperial Library at Vienna.—*Endlicher: Catalog.*, &c., i. 78, No. clx. 2: "Lucretius." Vellum. 4°. 160 ff. With wide margins, and in an extremely neat small Roman minuscule. Fol. 1 has a beautiful Italian renaissance border, finely coloured, on a gold ground, with a miniature containing the initial E, a Roman capital in a glowing red touched with gold, suspended over the head of the author, who is seated at a desk writing. The first three lines of the text are in alternate gold and blue letters. All the ordinary capitals are similarly alternately gold and blue. At the foot of fol. 1 in the border are the arms of the first owner: *Or*, a chevron *gules*; on a chief *azure*, three cinquefoils *or*. All the initials to the different books are in gold, with white stem ornaments on panels, picked out, as usual, with various colours; and all the first lines are written in gold. The border to fol. 1, however, is in quite a different style, more of the Bolognese or Milanese sort, with vases and foliages. At end: "JOANNES RAINALDUS MENNIUS EXSCRIPSIT." This MS. was the copy used by Gilbert Wakefield for his edition of the text. It was formerly in the collection of the Duke of Marlborough, and afterwards belonged to the Rev. H. Drury. It is now in the British Museum, Add. MS. 11,912. 3. "Quintiliani Instit. Oratt." Most beautifully written, in 1482, for Cardinal John of Aragon, son of Ferdinand I., king of Naples, and brother-in law of Matthias Corvinus, king of Hungary. Now in the University Library of Valencia.*—*Haenel: Catalogi*, 1,092, No. 129.—*Fierville: Archives des Missions*, &c. 3 série, v. 94. 4. "S. Gregorii Moralia." Written also for Cardinal John of Aragon, in 1485. It is thus dedicated: "Illustrissimo et reverendissimo Johanni presbytero Cardinali de Aragonia, Ioannes Rainaldus Mennius millesimo quadringentimo octuagesimo quinto, quod bene vortat, transcripsit." The work is in three volumes. Now in the National Library, Paris, MS. lat. 2,231. 5. "Strabonis Geographia," &c. Copied for the Cardinal of Aragon in 1487. Now in the Imperial Library at Vienna, MS. Gr. 3. 6. Philelphi Epistolæ. Vellum. Folio. 339 ff. With arms of Cardinal della Rovere in the illuminated border at the beginning, and this note at end:

* Or Valencia.

"Divo Ferdinando Regi Aragonio Joannes Rainaldus Mennius MCCCCLXXXVIII. Quod bene vertat, transcripsit." Now in the Royal Library, Turin, MS. lat. 296.—*Pasini: Catalog., &c.*, ii. 83. 7. "Athanasii Opuscula Omnibono Leoviceno interprete." Vellum. Folio. 180 ff. With many beautiful initials and arms of Cardinal della Rovere. At end: "Athanasii Opus contra Gentiles feliciter finit, transcriptum per Joannem Rainaldum Mennium. Millesimo quadringentes^o nonages^o tertio. Quod bene vertat." Now in the Royal Libr., Turin, cci. e. vi. 3.—*Pasini: Catalog., &c.*, ii. 56. Respecting the MSS. executed by Mennius for Ferdinand I. from 1488 to 1493, see *Cam. Minieri Riccio: Cenno Storico della Accademia Alfonsina*, 4.—*Delisle: Cabinet des MSS.*, iii. 359, 360.

MENGES, ANNA MARIA. *Miniaturist.* Saec. XVIII.
Born at Dresden, in 1751.

She was the daughter of Antonio Rafael Menges. She accompanied her father to Rome, where, in 1777, she married the Spanish engraver, Manoel Salvador Carmona. She painted both in miniature and pastel. Accompanying her husband to Spain, when he was appointed Court painter to the infant Don Luis, she became well known as a portrait miniaturist, and in 1790 joined the Academy of San Fernando. She died in 1795.—*Nagler: Künstlerlexicon*, ix. 123.

MENGES, THERESIA CONCORDIA. *Miniaturist.* Saec. XVIII.
Born in 1725.

Wife of Antonio. Occasionally copied works of great masters, in miniature. In the Gallery at Dresden is a copy by her of the famous "Notte" of Correggio. She died at Rome, in 1806.—*Nagler: Künstlerlexicon*, ix. 123.

MENGES, ISMAEL. *Miniaturist.*

Saec. xvii.

Born in 1600 at Copenhagen, and died in 1664 at Dresden.

Father of the celebrated Antonio Rafael Menges. Was a miniature painter and enameller, and court painter at Dresden. His usual subjects were portraits. He made two journeys with his son to Rome.—*Nagler: Künstlerlexicon*, ix. 122.

MENTEL, } IOH. *Illuminator and Printer.* Saec. xv.
MENTELIN, }

This industrious craftsman is one of a number of the old professional penmen, who, finding their craft in danger from the invention of printing, threw it aside and devoted themselves to the new art. At first he was a rubricator and illuminator of MSS., “aurarius et miniarius scriba,” among the Episcopal notaries, then of the earlier fashion of prints and printed books, and afterwards a distinguished printer at Strasburg. Meermann claims him, on the authority of a passage in the Chronicle of Specklin as the discoverer of the art of printing, and the father-in-law of Peter Schœffer, who, with Martin Flach, assisted him in carrying on the new art. This, of course, is pure imagination. The real Mentelin established a press at Strasburg, whilst Gutenberg was printing his Bible at Mainz, and had been one of the workmen originally engaged in the Gutenberg office at Strasburg. Mentelin’s name occurs on the Strasburg trades-roll of 1447, where he is described as a “gulden-schreiber,” or gold-writer, *i.e.*, illuminator as is proved by his subsequent admission into the Guild of Painters. In his character of gold-writer he may have become associated with Gutenberg, for the rubrics of Gutenberg’s first Bible are by his hand. In the chronicle of the Popes and Emperors printed at Rome, in 1474, it is stated that Mentelin had a printing-office in Strasburg, in 1458, where he used to print 300 sheets per day. It is certainly known that he was established there in 1467, as a Bible in German, bearing the date 1466, can be proved to have issued from his press. A copy in the Royal Library at Munich has the arms and the name of the purchaser, Hector Mülech, with a statement that this copy was purchased unbound for twelve florins on June 27, 1466, and the rubricator, who finished his work

subsequently, has put the date 1467. Mentelin died December 12, 1478. His great work was the *Speculum*, or rather *Specula*, of Vincent de Beauvais, in seven large folio volumes. Panzer gives a long list of his works.—*Lichtenberger: Initia Typographica*, 145-6.—*Panzer: Annales Typographicae, Art. Strasburg.*

MERCATELLO, ANT. DE. *Copyist.*

Saec. xv.

Wrote "Statii Achilleis," &c. Vellum. 8vo. ff. 85. Very neatly and carefully written, with miniatures, the first of which contains a figure or portrait of the poet. The next page contains the arms of the family for whom the MS. was written. On the cover is written: "Iste liber scripsit ser Antonius de Mercatello pro Marcignio Ioachini de Marcignis. An. Dom. 1418."—*Bandini: Catal., &c.*, pl. xxxviii. xii.

MERCATI, VENTURINO DE'. *Miniaturist.*

Saec. xv.

Called Venturino di Andrea dei Mercati, and Venturino da Milano.

In the Archivio dell' Opera of the Cathedral at Sienna, under the years 1473 and 1475, are three entries, showing that he was paid for illuminating certain Choir-books for the Cathedral. His charges were 30 lire 10 soldi for sixty small initials, and 4 lire for a large initial "senza storia," or without a miniature in it.—*Milanesi: Documenti dell' Arte Senese*, ii. 384.—*Do. in Vasari: Le Vite, &c. (Nuove Indagine)*, vi. 348.—*Cittadella: Documenti, &c.*

MERCATOR, GERARDUS. *Draughtsman and Cosmographer.*

Saec. xvi.

The son of well-to-do parents. His father belonged to Jülich and his mother to Rupelmonde, in Flanders, and he was born in the latter village, and not, as sometimes stated, at Ruremonde, in

1512. After the usual teaching of the local school he went to the University of Louvain, where he took his Master's degree. He married at twenty-four, and taught mathematics and astronomy. In 1540 he published a treatise on casting type, and soon afterwards began a terrestrial globe, which coming to the knowledge of the Chancellor Granvelle brought him an introduction to the Emperor Charles V. Among other instruments for astronomical and geographical purposes he made two globes, one of crystal engraved with a diamond, and the other of wood, painted. These he presented to the Emperor at Brussels, in 1553. Mercator was a personal friend of Ortelius, and therefore though he had engraved many beautiful maps on copper, he refrained for a long time from publishing them, lest he should do Ortelius an injury. But, after the reputation of the latter was well established, he published, in 1585, his own, which he had not only engraved but also illuminated himself. By this time he had left Louvain, and was established at Duysburg in Cleveland. His great atlas, published in 1594, was undertaken conjointly with Jodocus Hondius, another gifted draughtsman and cosmographer, who was especially skilful in writing various kinds of handwriting. The names in this beautiful atlas were the work of the latter; and very elegant is this work, with the graceful and brilliantly-illuminated cartel-frames and other ornaments. The later editions, as that of 1639, by Hendrick Hondius, a son of Jodocus, are still fine books, but are, by reason of wear and restoration of the plates, necessarily much inferior to the original work. In reference to the great atlases of Ortelius and Mercator it has been said that "Geography and Chronology are the two eyes of History." The handsome atlas of Ortelius bears as a motto, "*Historiæ oculus Geographia*," and Hondius calls geography "*oculus mundi*." In his later years, Mercator devoted himself to the study of theology, and wrote a commentary on the Epistle to the Romans, a Harmony of the Gospels, and a treatise on the Fabrication of the World. He also compiled Tables of Chronology and Tables of Geography. His wife, who had greatly assisted him in his earlier days, lived like himself to a good old age. She died, however, before him, in 1586. He married again, but soon afterwards had a stroke of palsy in his left side. Still he continued his labours until 1594, when, as the English editor of his atlas says, "he rested peaceably in the Lord." This atlas, published in 1636, contains a lifelike portrait of Mercator side by side with that of his collaborator. The cylindrical and parallel projection of the sphere as a flat surface, known as

Mercator's Chart, though called by his name because published by him in 1556, was originally suggested by Ptolemy, and practically perfected by an Englishman named Edward Wright, in 1599, who explained the principle of its construction in his *Correction of Errors in Navigation*. Hallam considers the atlas of Mercator superior to that of Ortelius, which is doubtless true, for Mercator was the greater mathematician. Ortelius was a consummate topographer. Mercator excels in contours, Ortelius in local details. Hondius was claimed by the Dutch as the master of all cosmographers, an opinion which was greatly assisted by his excellent skill in penmanship and the technical execution of his maps.—*Didot: Biogr. Univ., Art. Mercator.*—*Hexham: Life of Mercator, prefixed to the Atlas of 1636.*—*Hallam: Introd. to the Literature of Europe*, ii. 354. 1855.

MERCKEL, }
MERGEL, } CONRAD. *Copyist.*

Saec. xv.

Born at Würzburg.

From about 1425 to 1475 was a Carthusian monk at Erfurt, where, through his close application to writing, he became blind. The Chronicle of his Monastery says of him: "Erat is cantor et scriba item qua arte qua voce qua denique manu, admodum insignis dulciss^a. et artificiosiss^a. extat ejus manus usque hodie omnium admiratione. Scripsit autem missale optimum pro Summa altari, Antiphonaria duo, &c.—*Murr: Journal zur Kunstgeschichte*, xiii. 112, &c.

MEREY, MACÉ DE. *Illuminator.*

Saec. xvi.

Worked at Paris. The following documents attest his work and payments:—"Mardi IX^{eme} jour de février mil V^e XLV (1546) M^e Macé de Merey a confessé avoir eu et receu de Mathurin Forget, Charles Bouffineau et Jehan De la Croix commis à l'administration de l'œuvre et fabrique de l'église de Chartre, ad ce présents, la somme de dix sept livres deux sols quatre

tournois, par les mains de M^e François Fidefame, chanoine de Chartres, sur et tant moins et en avancement de ce qu'il a fait et fera cy après pour l'enluminure des antiphoniers de l'église de Chartres, dont &c., quittant &c., renoncant &c., obligeant &c. Présens ad ce pour tesmoins les dits tesmoins Symon Hervé, serviteur de la dite euvre, et Verain Guillot, escriptvain, demourant à Chartres." These antiphoners cost 253 liv. 19s. 10d., but are no longer at Chartres.

" Mercredi 10^e jour de février lan 1545 (1546 in our reckoning), fut present M^e Macé de Merey, enlumineur, demeurant à Paris, lequel a promis et promet par ces présentes à vénérables et discrettes personnes M^e Charles Bouffineau Maturin Forget et Jehan De la Croix, chanoines de Chartres, commis a l'administration de l'euvre et fabrique de notre eglise de Chartres, et Jehan Bourguygneau, aussi chanoine de Chartres ad ce par nous commis et depputes en ceste partie, présens et ce acceptans, faire, ès antiphoniers de l'église de Chartres, les enluminures et lettres cy après déclairées pour la somme de deniers cy après spécifiées; lesquelles sommes desdits Bouffineau &c., èsdits noms ont promis payer audit *de Merey*, au feur de la bisogne qu'il fera; cest assavoir: les deux premières histoires, commençans *Aspicions à longe*, pour vingt-cinq livres tournois les deux; item les deux autres, commençans *Conditior* historiées dedans lesdites lettres, la vignette régnant au bas du feuillet et le linteau du fons jusques au bas de la ligne dernière dudit feillet, pour six livres tournois les deux. Item, les lettres des premiers respons des dimanches et feste, la lettre d'un point de notte garnye de gecton, suyvant le monstre du quart respond du premier dimanche de l'advent; et les quars et septiesmes respons garnyz dun linteau d'or et d'argent suyvant le sixième respond, qui est jà estoffé et baillé pour monstre pour unze solz six deniers tournois pièce, l'un portant l'autre. Item les lettres d'un point de notte, sans gecton ne lynteau, diversifiées c'est assavoir les uns percées au jour les autres vignettées autrem^t à devise, les autres à fleurs et à antique comme celles des deux premiers cayers, pour dix sols tournois pièce, l'un portant l'autre; en quoi sont compris les paraffes, petitz cadeaulz et enternages de la forme desdits deux premiers cayers. Item les lettres des chappitres et oraisons de deux pointz de lettre aussi diversifiées comme dessus suyvant la dite monstre, pour cinq solz tournois pièce. Item les lettres des versetz et hymnes, quatre pour une, qui est pour les quatre cinq solz tournois. Item pour chacun des grands cadeaulx, dix deniers tournois. Et le tout aussi de bonne estoffe comme les monstres

du premier cayer ; et sus lesquelles sommes le dit *Merey* a confessé avoir eu et reçu desdits commis à l'œuvre par les mains de M^{re} Jehan Gombault, prebtre, clerc dudit œuvre, la somme de dix escuz d'or solleil. Dont, &c., quittant, &c. Et ad ce fut présent le dit Fidefame, le quel a pleigé et cautionné ledit *Merey* de bien et deuement faire ladite enlumineure ès dits antiphoniers. Promettant, &c., obligeant, &c., renoncant. Presens ad ce tesmoings Vorrain Guillot, escripvain, et Symon Hervé, serviteur dudit œuvre, demeurans à Chartres.—*Archives de l'Art Français*, vii. 396-9.

MERIAN (GRAF), DOROTHEA } *Miniaturist.* Saec. xvii.
MAR. HENRIETTA, }
Born in 1678.

Daughter of the celebrated Madame Merian. Was skilful in natural history painting, especially in insects and flowers. She died in 1745.—*Nagler : Künstlerlexicon*, ix. 147.

MERIAN (GRAF), JOHANN } *Miniaturist.* Saec. xvii.
MAR. HELENA. }
Born in 1668.

Eldest daughter of Madame Merian. Like her sister Dorothea, she assisted her mother with her drawings for the work on the insects of Surinam. Married, in 1701, a Dutch merchant of Surinam.—*Nagler : Künstlerlexicon*, ix. 147.

MERIAN, MARIA } *Miniaturist and*
SIBYLLA. } *Engraver.* Saec. xvii.
Born at Frankfort, in 1647.

She was the daughter of Matthew Merian, the engraver, and step-daughter (for her mother remarried on his death) of J. Moreelse, the flower-painter. Whilst still a girl, she devoted herself to painting insects, birds, flowers, gems, &c., and gained

great skill in her art. In 1665, she became the wife of Johann Andreas Graf, of Nuremberg, but he, though an able painter and architect, seems to have been a man of little force of character, and not of dissipated habits. In 1679 appeared the first volume of her book on insects, with the plates engraved by herself, and coloured by herself and her daughter Dorothea. The second came out in 1683. In 1685, she separated from her husband. A third volume was added, after Madame Graf's death, by her daughter, the materials being selected from her portfolios. The whole work then contained 155 finely-finished coloured plates, so carefully executed as to look like drawings. These plates the daughter sold, also separately, at five gulden a piece. The edition just named must not be confounded with a later one published at Amsterdam, in 1730, by John Marret. On separating from Graf, Sibylla, now calling herself Madame Merian, retired with her mother and two daughters to Schloss Bosch, a Labbadist convent in West Friesland, where, seeing a collection of South American insects, she conceived the design of visiting the tropics, and especially Surinam. In 1698 she decided finally upon the journey, taking with her her youngest daughter, Dorothea. They remained two years in the Dutch colony, painting many plants, insects, birds, and fruits from nature. She returned to Hamburg in 1701, and presented part of her collection to the museum of that city. She then applied herself to the production of a second work on insects, which she called "*Metamorphosis Insectorum Surinamensium*," &c. The original drawings for this grand work were made on 102 sheets of parchment. The present owner of this collection has not been found. In order to complete this book she made a second journey to South America, taking this time her eldest daughter, Johanna, then in her thirty-fourth year. The daughter remained in Surinam, as the wife of a Dutch merchant named Johann Herold. In the British Museum are two enormous folios of drawings made by Madame Merian, containing examples of the insects, flowers, birds, and other objects of natural history of Surinam. The two volumes are said to have cost 1,000 guineas. The Academy of Sciences at St. Petersburg possesses nine or ten volumes of her drawings. She painted flowers, birds, and insects to perfection. After furnishing illustrations to seven important works, she died at Amsterdam, in 1717.—*Nagler: Künstlerlexicon*, ix. 145-7.—*Didot: Nouv. Biogr. Universelle*, xxxv.—*Sloan MSS.* No. 5276-7, *British Museum*.

MERINO, ANDRES. *Calligrapher.* Saec. XVIII.

Published a collection of Diplomatic, Palæographic, and Calligraphic specimens of handwriting from various original documents, or after celebrated calligraphers. Madrid. 1780. Fol.

MERTIES, COLINET DE. *Illuminator.* Saec. XV.

Living at Paris, executed, in 1454, a Book of Hours for Jean le Bon, Duc d'Orléans, grandson of Charles V. of France.—*Laborde*, iii. 368, 369, Nos. 6,807, 6,809.—*Delisle: Cat. des MSS.*, i. 148.

MESDENS, CATHERINE. *Copyist.* Saec. XV.

Named in *Weale's Lists in Beffroi*, iv. 291, 380.

METTENEYE, ADRIAEN. *Illuminator.* Saec. XVI.

Pupil of Paul Moerinc, in 1489.

Of an Italian family originally, but established at Bruges. He had a pupil, André Baers, in 1509. In 1531 he received 16 gros for illuminating an engraving of the Crucifixion for the page before the Canon of the Mass in a printed Missal purchased by the Guild of Simon Van der Muelen. Died 1534.—*Le Beffroi*, ii. 303.

METZ, GUILLEBERT DE. *Copyist.* Saec. XV.

Wrote the "Decameron" of Boccaccio, translated by Laurent de Premierfait. Now in the Arsenal Library, Paris, B.L.F., No. 265. Also a "Description de la Ville de Paris," of which he was the

compiler (1407-1434). Now in the Royal Library at Brussels, No. 9,562. And "Le Livre de Sidrac : ou la Fontaine de toute Science." Now in the Public Library at the Hague, No. 510. He once lived in a house bearing the ensign of "L'Ecu de France" at Grammont, a town of East Flanders; but probably, when he wrote his Description of Paris, he lived there. On fol. 4 v. of the "Decameron" is this note: "Explicit la table du tñscripuain guillebert de mets, hoste de lescu de france a gramont." At end of the Sidrac: "Cy fine lucidaire lequel liure de sidrac et lucidaire est escript de la main guillebert de mets libraire de monsieur le duc Jehan de bourgoingne." From the researches of M. Le Roux de Lincy it is probable that Guillebert was born between 1350 and 1360 at Metz, then forming part of the government of the three bishoprics of Metz, Toul, and Verdun. He was, therefore, by birth a German. The MS. of the "Decameron" in the Arsenal Library once belonged to the Marquess de Paulmy, and bears his arms on the cover; but it, doubtless, belonged originally to the old Burgundian Library. It contains 100 miniatures. The poet Laurent de Premierfait made the translation in 1414. At the end, on fol. 395, we find the following: "Cy fine le liure appelle Decameron / autrement le price galeot surnome / qui contiēt cent nouuelles Racomptees en dix Jours / par sept femmes et trois Jouuenceaulx / lequel liure ja pieca compila et escripu Jehan boccace de celtalD (*sic*) en langaige florentin / et qui nagueres a este translate premierement en latin et secondement en francois / a paris a lostel De noble sage et honneste homme, bureau de Dampmartin citoien De paris escuier / conseiller de trespuissant et tres noble prince charles vi^e De som nom Roy de france / par moy laurent de premierfait / familier du dit bureat lesqueles deux translations par trois ans faites furēt accomplies le quinziesme Jour de Juing / lan mil quatre cens et xiiij."—"Colatiōne." The miniatures, one to each novel, are divided into two compartments—thus really presenting two hundred scenes from the stories. They are executed in two styles—French and German. At the foot of the miniatures of the twenty-sixth novel (fol. 115) we read these indications given to the German artist charged with painting the miniatures, for which spaces were left by the copyist: ". / . man en . / . wef, . / . man en . / . wef staende neuen . / . riviere.—. / . man end . / . wef deen neuen dand in eer bedde neuen . / . bade cupe"—*i.e.* A man and a woman standing near a river.—A man and a woman lying together in a bed, near a water-tub. The miniatures correspond exactly to the indica-

tions. Similar explanations occur to miniatures 27, 28, and 29. About two-fifths of the miniatures are German, notably the first 12, those of novels 21 to 24, and 26 to 30; also 44 to 50, and 52 to 58. The rest, that is about 60, appear to be the work of a French artist, and are more skilful. The French miniatures are 13 to 20, 52 to 92, and 94 to 100. Altogether the MS. is a very remarkable and interesting document, by a most accomplished calligrapher and sufficiently able artists, and most probably in personal association with the translator at the table of their common friend and patron, Bureau de Dampmartin. The Sidrac is also a handsome MS. in folio, with letters in grey, arabesques, and miniatures; and all these MSS. bear marks of once belonging to the Duke of Burgundy, indeed they are named in the Inventory drawn up in 1477. (Barrois: "Biblioth. Prototypographique," &c., Nos. 1,576, 1,577, and 1,578. Only two of them occur in the catalogue of M. Marchal, 255.) Guillebert is not mentioned in any of the histories of Burgundy, not even by Laborde. Nor could M. Pinchart, keeper of the Archives, find any trace of his name. Nevertheless, he calls himself "libraire" to the Duke John—which was, doubtless, not in Brussels at all, but at Paris, where the Duke resided until his assassination in 1419. The information given by Guillebert about the "enlumineurs," copyists, and artists of Paris is extremely interesting, as being given from personal knowledge. The MS. in which is found the description of the city is a folio, and was once carried off to Paris, where Napoleon had it bound. It was recovered in 1815, and the crowned N. binding replaced by the present one. It contains the following works:—

1. Fol. 7. "Roman d'Othea" and "la Deesse Prudence," with a fine miniature.
2. Fol. 76. "Seneque, des quatre Vertus," with prologue of translator.
3. Fol. 97. "Les Epistres du Debat sur le Romman de la Rose, entre notable personnes Maistre Gautier Col, general conseiller du Roy, maistre Jean Johannes, prevost de l'Île, et damoiselle Christine de Pisan."
4. Fol. 110. "Cy comēce ung traicte de parler et de taire, compile par ung clarc de grant auctorite a Paris, lan de grace mil III^e et sept."
5. Fol. 116. "Des cinq lettres du nom de Paris compile par ung notable clerc Normant, l'an de grace mil quatre cens dix huit."

6. Fol. 118. "La Description de la Ville de Paris et de l'excel-
lence du Royaume de France, transcript et extrait de plusieurs
auteurs par Guillebert de Mets, lan mil III^e et XXXIII^e" (1434).

M. Lacroix was inclined to think that Guillebert was not only
an expert calligrapher, but also a miniaturist, and what induced
him to think so was the astonishing similarity of style between
the miniature of the "Roman d'Othea" in the Brussels MS. and
those of the "Decameron" in that of the Arsenal. As both MSS.
are authentically the penmanship of Guillebert, it must be con-
cluded either that recourse was had to the same miniaturist for
both, or that he executed both the text and the pictures.—*Le Roux
de Lincy & Tisserand: Paris et ses Historiens aux XIV^e et XV^e Siècles*,
119-131.

METZU, GABRIEL. *Painter and Miniaturist*. Saec. XVII.
Born at Leyden, in 1615.

Both his parents were artists. He studied the works of Dürer,
Terburg, and Gerard Douw, painting what are called *genre*
subjects in a silvery tone of colouring. At Dresden, Cassel, and
other places are works of his to be seen, superior to those of Douw
or Terburg.—*Nagler: Künstlerlexicon*, ix. 195.—*Viardot: A Brief
Hist. of Painters, &c.*, 343.

MEVEL, GER. *Copyist*. Saec. XV.
Named in *Weale's Lists in Beffroi*, iv. 254, 266.

MEYHEN, PHILIPS VAN. *Illuminator*. Saec. XV.
Appears once in the accounts of the Guild at Bruges in 1503.—
Le Beffroi, ii. 305.

MICHAEL. *Copyist.*

Saec. xv.

Wrote two MSS., in the collection of Ferdinand of Naples, Nos. 4,625 and 6,069 C. He signs his name thus :

"Si *Mi* ponatur et *cha* simul associatur
Et *el* addatur, qui scripsit ita vocatur."

Delisle : Cabinet des MSS., i. 230.

MICHAEL, J. *Copyist.*

Saec. xvi.

Worked for Louise de Savoie.—*Delisle : Cabinet des MSS., i. 184.*

MICHELE. *Copyist.*

Saec. xv.

Called Tedesco, or the German, given in list of copyists employed at Ferrara.—*Cittadella, Notizie relative a Ferrara.*

MICHIELS, MARIA. *Copyist.*

Saec. xv.

Named in *Weale's Lists in Beffroi*, iv. 117, 297, 329.

MICHILINUS. *See* STACIOLA.MICIACENSIS, ANDREAS. *Illuminator.*

Saec. ix.

Wrote and illuminated the "Epistola Fulberti," now in the National Library, Paris, No. 14,167. At the beginning is written :

"Ultimus in clero Fulberti nomine Sigo
Andreæ manibus hæc pinxit Miciacensis,"

which seems to mean that Sigon, Canon of Chartres, employed Andreas of St. Mesmin, or Maximin of Tours, as copyist.—*Delisle : Cabinet des MSS., &c., ii. 409.*

MIDDELBURG, PETRUS VAN. *Miniaturist.* Saec. xv.
Or de Zelandia.

Illuminated several MSS. now in the Escorial : viz., 1. Livii Romanor. Hist., Decas I. 2. Eiusdem Livii., Decas IV. 3. Eiusd., Dec. I.—*Haenel: Catalogi, &c.*, 955, 956, I. g. 3, I. g. 9, I. g. 7. And in 1450, L. Coëli Lactantii Fermiani Institutionum Divinarum adversos Gentes, lib. vii. &c. Now Add. MS. No. 19,578, British Museum.

MIELICH, }
MÜLICH, } HANS. *Miniaturist.* Saec. xvi.

The family of this versatile and prolific artist came originally from Augsburg; but the subject of this memoir was a native of Munich, where he was born in 1515, and died in 1572. In 1546, he appears as belonging to the Painters' Guild in Munich, and soon afterwards as Court Painter to Duke Albert V. of Bavaria. In the "Cimelien-Saal," or Select Room of the MSS. Department of the Royal Library in the latter city, are two of the most remarkable illuminated works to be found in any collection whatever. In documents relating to the reigns of William IV. and Albert V., Dukes of Bavaria, quoted by Westenrieder, occurs this memorandum: "Anno 1571. Item an Hans Mielich Maler und Burger allhie für 2 Gesang-bücher, so derselbe aus Geheisz des gnadigen Herzogs Albert verfertigt, und bis auf heut dato den 27^{ten} Jen., 1571, fertig worden ist welche 2 bücher halten 414 halbe blätter oder Saiten, und sein Aufforderung von einem halben blat 10 gulden gewest die in einer summa treffen 4140 seyndihñ 3,800 seinem Gesellen 16 Gulden bezahlt worden." The books thus referred to consist of two enormous folio volumes containing the Penitential Psalms, with music by the great composer, Roland de Lattre, or, as he is called in the explanatory part of this work, Orlando di Lasso. The third volume contains a collection of eight-part Motetts by another contemporary composer, Cyprian de Rore. Besides these are three smaller supplementary volumes containing descriptions and explanations of the former.

Mielich was equally skilful in oil and miniature painting. Of the former kind examples are to be found in various collections.

In the Frauenkirche, at Munich, is a reduced Copy of Michelangelo's "Last Judgment" by him, and in the Bavarian National Museum is a portrait of Duke William IV. He also painted the altar-piece for the upper parish church at Ingolstadt. Among his works in miniature are two Prayer-books for the Duchess Maria in 1547, a third dated 1560, and a fourth in 1564, for which he received 1,000 florins. He also executed the paintings on the great globes for the Library of Albert V. He was much occupied with making designs for the goldsmiths and other art-workers, as is seen in the book of drawings of armour long kept in the Paris cabinet without identification. Other collections possess examples of his designs, and many have been re-produced in modern works of art. A very beautiful volume of copies, in gold and colours, of the jewels of Anna of Austria is kept among the select MSS. at Munich. Most exquisitely and patiently finished in the minutest details, these copies become perfect models for the modern goldsmith, and most charming mementoes of the personality of the princess for whom they were made. Hefner Altenick gives a facsimile of one of these jewel drawings. The Penitential Psalms, however, are Mielich's *magnum opus*. Two colossal folios, covered on every glowing page with miniatures and rich ornamentation of the most varied kind, executed in tempera, and with the greatest freedom of the brush. Every page contains borders, panels, cartels, portraits, scenes, architectural designs or sculptured statuettes, in unstinted profusion, interspersed with the illuminated initials and words of the seven selected psalms, and their musical notation. In richness of fancy and picturesque luxuriance of detail the work is unrivalled. In actual manipulation it displays, however, rather ready technical skill than either delicacy or perfect drawing. It is much inferior to Clovio or Lenker in punctilious finish, and to Gerard David, or Horenbolt, or Dierick Bouts, in expression and delicacy, but for masterly composition and grouping of scene and framework, lovely tenderness of landscape, vividness in figures and draperies, the MS. is like an old English flower-garden as compared with a finely-kept pleasance with trim alcoves and clipped Dutch arborage. The very wealth of ornament precludes exact symmetry or formality of design; but the want of classic regularity is condoned by the endless variety of ideas and the ceaseless play of colour. It appears that certain learned men in various branches of art and science were engaged to assist the artist in the production of the symbolic designs. Every description of German Renaissance ornament, floral and sculpturesque,

contributes to the enrichments ; while a further novelty is added to the beautiful terminals, friezes, and mouldings by the use of delicious colouring. A lovely brown-gold frame has pale green panels, set off against violet-rose festoons of silk, holding bunches of fruits and flowers, hung gracefully across the carved ornaments of the architecture. Grey sculptured figures are placed on rich blue or crimson panels ; or else richly-draped figures, their draperies heightened with gold, soft yet statuesque, are placed beside oval pictures or panels of inscriptions, or portraits of distinguished persons. Every conception of coloured wood sculpture in cartel frames, pink, pale green, grey, violet, crimson, slate, and rich brown-gold, surrounds the various pages. On every page are several miniatures, oblong, oval, or otherwise, varied in shape and framed in every possible form of cartel-frame, giving, it were, all the wayward prodigality of Wendel Dietterlin with the vivid colour and aerial tenderness of a Netherlandish miniaturist, and all executed with the masterly dash and enthusiasm of a painter, as distinct from the constrained patience of an illuminator. Volume I. is bound in red morocco leather, furnished with gilt and enamelled clasps and corners of metal—the latter form lions' heads. In the middle of the first cover are the old Bavarian arms. On fol. 1 is placed the title in large red and blue capitals : “ *Septem Psalmi pœnitentiales auspiciis illustriss : principis Alberti comitis pal : Rheni utriusq : Bavariae ducis sacris imaginibus cum textu congruentibus : Copiosissime exornati et in duos tomos divisi Anno MDLXV.* ” Page 2. A miniature portrait, in full length, of Duke Albert V. wearing the insignia of the Toison d'Or, and surrounded by emblematical figures of Wisdom, Temperance, Justice, and Mercy. Page 3. The arms of Bavaria surrounded by those of eighty-six Bavarian monasteries, abbeys, and chapters, also of thirty-five countships, of thirty-four large and small cities, and lastly of the boroughs and villages to the number of seventy-nine. Page 4. Miniature of the Duke giving audience to foreign ambassadors, in the midst of knights and courtiers. The heads are full of individuality. Page 5. Table of contents of the first volume. Page 6. The text, extending to page 221 inclusive.

(1) Psalm VI. “ *Domine ne in furore . . . miserere,* ” for five voices, in 12 parts.

(2) P. 42. Ps. XXXI. “ *Beati quorum remissæ sunt,* ” for five voices, in 16 parts.

(3) P. 98. Ps. XXXVII. “ *Domine ne in furore . . . quoniam* ” for five voices, in 25 parts.

(4) P. 172. Ps. L. "Miserere mei Deus" (English 51st), for five voices, in 22 parts.

P. 222. A large miniature of an allegorical kind. At top Minerva taking Music and Painting under her protection. Below, some verses in Latin on the Duke, praising his love for the fine arts. On either side of these verses is a half-length portrait: 1. Of Orlando di Lasso. 2. Of Hans Mielich. The former has the legend: "In corde prudentis requiescit sapientia et indoctos quoque erudiet."—Prov. xiv. 33. The latter: "Soli Deo honor, gloria, cuius bonitati hæc quæ recta a me inventa sunt adscribo omnia. Si quid erratum invenitur, error meus fit non aliorum. Judicium saluum maneat Ecclesiæ." P. 223. A miniature of Janus "bifrons." Above the face, turned towards the book, are the words: "Unus ego finem libri monstro;" and over the other, "Alterius ego initium prænuncio." This ends the first volume. The next begins on p. 1 with another figure of Janus, with this inscription: "Janus bifrons uti primi tomi finem monstravi sic secundi tomi totius huius operis initium prænuncio Inceptus est autem hic secundus tomus die lunæ post Jacobi, Anno MDLXV." P. 2. The same title as at the beginning of Vol. I. P. 3. Miniature of the Duke seated in the midst of his three sons—Wilhelm, Ferdinand, and Ernest—and his ministers. P. 4. The Duke's mother—Maria Jacobæa of Baden and his wife, Maria Maximiliana, and her sister and other princesses. P. 5. The arms of Bavaria surrounded by those of the sixteen cities of the Palatinate. Pp. 6–9. Arms of all the Bavarian nobles of the time to the number of 499. P. 10. The table of contents of the second volume, with the date 1565. On one side of it are the Pope and several cardinals and bishops kneeling, with the words, "Tu supplex ora." On the other, the Emperor and several kings and princes, with the legend, "Tu protege." Below is a field-labourer ploughing, with the words, "Tu quoque labora." The text begins on p. 11, and extends to page 184 inclusive.

(5) P. 11. Ps. CI. "Domine exaude orationem . . . et clamor," for five voices, in 31 parts.

(6) P. 81. Ps. CXXIX. "De profundis clamavi," for five voices, in 10 parts.

(7) P. 103. Ps. CXLII. "Domine exaudi orationem . . . auribus," for five voices, in 16 parts.

(8) P. 159. Ps. CXLVIII. "Laudate Dominum de cœlis," and Ps. CL. "Laudate Dominum in Sanctis," for five voices, in 4 parts.

Then follow several miniatures. P. 185. The old Court-chapel during a sermon. P. 186. The Court-chapel again during Mass, with priests and choristers. Many of the figures seem to be portraits. Below is the inscription: "Sicut in fabricatione auri signum est smaragdi, sic numerus musicorum in jucundo et moderato vino."—*Sirach* cxxii. 8, 9. Under this miniature is a list of famous musical composers. Among them, Cyprian de Rore, Petr. de la Rue, and *Erasmus Rotterodamus*. P. 188. A full-length portrait of Orlando di Lasso. He wears round his neck a white ribbon, bearing a gold medal; a roll of music in one hand, his hat, &c., in the other. Legend: "Loyal jusqu' à la mort." At foot: "Imago excellentis musici Orlandi de Lassus suæ ætatis xl." It will be remembered that Roland de Lattre was a Frenchman, born at Rouen in 1520, and in this year, 1565, choir-master to Albert V. P. 189. A half-length of Mielich in his fifty-sixth year. The figure is that of a dignified man with a large beard, a high forehead with but little hair, a stiff-collared coat, over which is worn a medallion on a silken ribbon, and a loose cloak. The eyes have a cast in them, as if one, perhaps the left, were slightly paralysed. Round the oval frame are the words: "EFFIGIES JOANNIS MIELICHII PICTORIS MONACENSIS AET. SU. AN. LV. 1570." Then follow the concluding words as in Vol. I. The two volumes of explanatory notes were compiled by Samuel Quickelberg, a Belgian, and written by Matthias Frieshamer on vellum. Each volume measures about 39 × 27 c. Vol. I. contains xvi, 131 ff., and was completed in 1565. Vol. II. contains 153 ff., and was finished June 20, 1570. Bound similarly to the Music volumes, which measure about 60 × 44 c. From these annotations we find that the large volumes were written and notated by John Pollet. The smaller ones are also illuminated with many beautiful initials, but have only two full-page miniatures of Bavarian arms and portraits of the artists and art workmen who assisted in the production of the volumes. These include the Musician, the Miniaturist, the Coadjutor for the Allegories, one of the Copyists (that of Pollet is wanting), and the Binder. The name of the last was Carl Ritter, and his work is highly deserving of honourable commemoration.

Four of these portraits, therefore, call for a little further mention. Samuel Quickelberg's wears a gold chain and medallion, and has the inscription "Quickeberg (sic) Belga, hanc Psalmorum declarationem fecit." Matt. Frieshamer, who also wears the ribbon and medallion, is inscribed, "Mathias Frieshamer, Monacensis, in membranis totum

hoc opus propria manu exipsit (exscripsit)." Casparus Lindelius wears the ribbon and medallion which seem to denote an official order of some kind, and is inscribed, "juris utriusq : doctor suæ celsitudinis à consiliis et secretis." He was the coadjutor of Mielich in the invention and application of the allegorical designs. Georgius Seghkem, "Ungarus, aurifaber claustris exornavit." He, it appears, executed the clasps and other goldsmith work about the books.

Very similar to these volumes of the Penitential Psalms is the Collection of Motetts composed by Cyprian de Rore, twenty-six in number, with eighty-three miniatures by Hans Mielich. It consists of two volumes, one of music, the other of elucidations. The former was written by Johann Pollet on 153 leaves of vellum, in large folio, about 62 × 45 c., and finished in 1559. In point of time, therefore, it precedes the greater work. The shape is oblong, as usual with music books, and the miniatures have been greatly injured in binding through being cropped. The covers are of wood, covered with red morocco. This work, being of less bulk and importance than the Penitential Psalms, is by no means so splendidly decorated, still it possesses considerable artistic attractions. Folio 1 contains the table or index of contents, with illuminated borders and initial letters. Pp. 2-5. Arms and portraits of Duke Albert V. and his wife the Archduchess Anna of Austria. Page 6. An inscription in capitals: "Posteritate Illustriss: Princeps D. Albertus Com: Palat: Rheni utriusq: Baviaræ monarcha libri huius selectiss: cantiones insignibus picturis exornatus posteris transmittibat Anno MDLIX." Page 7-302. The music, with borders, initials, and other ornaments. Page 303. Portrait of Mielich, with the legend, "Gratiæ posteritati se commendant Cyprianus de Rore, musicus et Johannes Milichius Monachien: pictor." Page 304. Portrait of Cyprian de Rore.

The volume of elucidations was compiled by Samuel Quickelberg, and written by Andreas Standenmair. Finished in Trinity week, 1564. It contains only one miniature, of Bavarian arms and is written on ninety-one leaves of vellum, about 39 × 27 c. In plainer binding than the music. On folio 2 is the Title: "Declaratio picturarum imaginum ac quorumcumque ornamentorum. Imaginum itaque pictor inventorque fuit Johannes Muelich Monacensis artifex celeberrimus, qui idem vulgo Vicentij maler ab avi sui valde usitato nomine dicebatur, cuius opera Ill^{mus} princeps Albertus in posterum quoque multis annis in huius

generis libris depingendis usus est." Folio 3 contains the list of collaborateurs on the MS. Joh. Pollet, the copyist, is described as "poeta, ex Flandria ortus, inter musicos Illustr: Principis sustentatus." The binder of these volumes was Ulrich Schniep.—*Nagler: Künstlerlexicon*, ix. 261.—*Hefner-Alteneck: Original Entwürfe Deutscher Meister für Prachtrüstungen, &c.*—*Maier: Die Musikalischen Hdschr. der K. Hof. und Staatsbibl. in München*, i. 89. München. 8°. 1879.—*Trautmann: in Die Wartburg*, No. 3. 1884.—*Delmotte: Notice Biographique sur Roland Delattre, connu sous le nom d'Orland de Lassus*. Brussels. 8°. 1836.—*Dibdin: Bibliog. Tour, &c.*, iii. 275.—*Westenrieder: Baierisch-historischer Calendar, &c.*, 183-202. 1788.

MIELOT, JEAN. *Copyist, &c.*

Saec. xv.

Born at Gaissart, in the diocese of Amiens, near Ponthieu, but went to Lille and became secretary to Philip the Good, Duke of Burgundy. He calls himself "indigne chanoine de St pere de lille et le moindre des secretaires dicelluy seignr. et prince," but, in fact, he was one of the most accomplished men of the time, being at once copyist, illuminator, historiographer, and translator. MSS., translated or transcribed by him, are found in several public libraries. Thus, the "Debat de Noblesse," from which the above quotation was taken, is in the Royal Library at Copenhagen (Fonds de Thott, 1,090, 4°).—*Abrahams: Description des MSS. français du Moyen Age de la Biblioth. Royale de Copenhague*, 28-31.—*Barrois, Biblioth. Prototypographique*, 319, &c.—*Reiffenberg in Bulletin du Bibliophile Belge*, ii. 381. Mielot is repeatedly shown in the dedication miniatures of the volumes which he wrote, either as writing or as presenting the book to his patron. Reiffenberg gives a complete list of his productions, many of which have been printed. His translations and transcripts bear dates varying between 1449 and 1468, the earliest being apparently "La Controuersie de noblesse entre Publius Corn. Scipion et Caius Flaminius, trad. du latin de Bonne Surse de Pistoie (Bonus Accursius) en françoys par Jean Mielot." This MS., dated 1449, is now in the Royal Library at Brussels. It is remarkable for its miniatures, one of which represents Mielot presenting his work to the Duke. The latest is one of the tracts referred to above, and is now at Copenhagen: "Traité de Viellesse et de

Jeunesse . . convertie en langage françois," and dedicated to Louis de Luxembourg, Comte de St. Pol, by J. Mielot, "son tres humble chapelain, escripte en la ville de Lille, lan de grace MCCCCLVIII."—*Bulletin, &c.*, ii. 385.

Among the many MSS. from his hand, I cite one example of signature in a French translation from "Fratris Aegidii Romani Ordinis Eremitarum Scti Augustini Institutiones de Optima Regni administratione." The translation was made by Henri de Ganchy, by order of Philip, eldest son of Philip VI. of France. Vellum. Folio. 243 ff. At end: "Cy fine le liure du Gouvernement des Roys et des Princes le quel fist Frere Gilles de Romme de lordre des Hermites de Saint Augustin . le quel liure maistre Henry de Ganchy par le commandement de Monseigneur Phelippe aisne fil et hoir de Monseigneur Phelippe par la grace de dieu tres noble Roy de France a translate de latin en françois. Et le qual liure aussy je Jehan Mielot Prestre ay escript de ma main en la ville de Lille lan MCCCCLX sept." This MS., which is beautifully illuminated with miniatures and initials, is now in the Royal Library at Turin., Codd. Gall., cxvi. l. iv. 33.—*Pasini: Catal., &c.*, ii. 488-9.—*Reiffenberg: Annuaire de la Biblioth. Royale* (1846), 121.—*Scræpeum* for 1846, 70.—*Bulletin du Bibliophile Belge*, ii. 381-6; iii. 173.

Instances of payments made to Mielot are given by Laborde. No. 1,430, Rec. Gén. 1449-50, is an account "lui aider a entretenir a son service a faire translacions de liures de latin en françois et les historier et ce pour III^eX jours entiers commenchant le premier jour doctobre milccccxlx et finissant le vi jour daoust ensuiuant lan milcccc cinquante. III. quictances dudit maistre Jehan (the Duke of Burgundy) IX^{ss} l. de XI gr." No. 1,605, Rec. Gen. 1454-5, "A maistre Jeh. Mielot, secretaire de MSs. le duc, et translateur de ses liures. Pour cinq cens jours entiers . . . quil afferme auoir vacque acontinuellement estre occupe a translater liures pour Ms."

1,820, Rec. Gén. 1456-7, "a maistre Jehan Mielot pour translations et escriptures de liures de latin en françois, et en fassonc dystoire, et autrement." . . . (no price).

1,841, Rec. Gén. 1458-9, "A Maitre Jehan Mielot secretaire de Mds. et chanoine de leglise Saint Pierre en la ville de Lille pour ses peines et occupations quil auoit a escrire et translater de latin en françois plusieurs liures et y faire plusiures histoires pour icellui S. . . II^e xxxvi. fr."—*Laborde: Hist. des Ducs de Bourgogne, &c.*, l. pt. ii. 400.

MIEREVELT, MICHAEL } *Miniaturist, &c.* Saec. xvi.
JANSZEN.

Born in 1567, or 1568, at Delft, and died there in 1641.

The son of a goldsmith; was a portrait miniaturist and engraver. Some of his works are to be seen in the Council chamber of his native town, others in the Dresden Museum.—*Nagler: Künstlerlexicon*, ix. 264. In 1625, Charles I. invited Mierevelt to London, but the invitation was declined on account of the plague. Houbraken says he painted no less than 5,000 portraits.—*Viardot: A Brief Hist. of Painters of all Schools, &c.*, 326.

MIETH, JOH. CHRIST. *Calligrapher.* Saec. xvii.

Wrote a book of writing specimens entitled: "Der curiose Schreiber von allerley künstlichen und erdenklichen Arthen zu schreiben," &c. 12°. Dresden. 1679–80. There is a copy in the British Museum.

MIFFAUT, J. *Illuminator.* Saec. xv.

One of the artists employed by Jeanne de Laval.—*Delisle: Cabinet des MSS.*, iii. 338.

MIGNARD, PIERRE. *Painter & Miniaturist.* Saec. xvii.

Called Le Romain. Born in 1610, at Troyes, and died at Paris, in 1695.

He was a pupil of Simon Vouet, but studied at Rome under Annibale Carracci. On his return he became court-painter at Paris after the death of Lebrun. His miniatures and paintings possess great delicacy and grace, but are somewhat affected, yet vivacious in colouring, and showing great perfection of detail.—*Nagler: Künstlerlexicon*, ix. 277.—*Viardot: A Brief History of Painters of all Schools, &c.*, 381.

MILAN, ANDREAS OF. *Copyist.* Saec. XIV.

Wrote, in 1388, "Francisci Petrarchæ Laureati de remediis utriusque fortunæ lib." Folio. Vellum. 140 ff. 2 cols. A superb and most precious MS. in Gothic character. At end is given the date of its composition by Petrarch, viz. 1366, and also of its transcription: ". . . scripsi . . . Andreas pbr ego Mediolanū . . . McccLxxxviii, die mercurii, viii. januarii, hora viij. noctis." What renders it curious is that it contains four portraits of Petrarch, who died in 1374. Executed within fourteen years of his death, it is probable that they may be relied upon for fidelity both to features and costume. Sold for 340 francs.—*Catal. of MacCarthy Library*, i. 239, art. 1,511.

MILAN, DUKES OF. *See* SFORZA AND VISCONTI.

MILANESE, THADEO. *Miniaturist.* Saec. XVI.

Employed at Rome under Leo X.—Müntz: *La Biblioth. du Vatican au XVI^e Siècle*, 59.

MILANO, MATTEO DA. *Miniaturist.* Saec. XVI.

Employed, in 1502, in the illumination of a Breviary, probably in association with Tomaso da Modena, by Alfonso I., Marquess of Este. The Breviary was begun under Ercole, and may be the same that was transferred in 1859 from Modena to Ferrara, in which the arms of Ercole are surmounted by those of Alfonso. Matteo was employed at a salary by Alfonso of 12 lire per month (?) till 1512.—*Campori: I Miniatori degli Estensi*, in *Atti e Memorie*, &c., vi. 245.

MILANO. *See* MERCATI.

MILES, GULIELMUS. *Copyist.*

Saec. XIII.

Wrote, in 1244, on vellum, small folio, 447 ff., "Biblia Sacra Universa." At end of Apocalypse: "Anno Domini m.cc.xl. quarto perfecta est Biblia ista: Gulielmus dictus Miles Parisiensis consummavit eam, sit ipse particeps omnium bonorum que in ea comprehenduntur." Now in Library of Wadham College, Oxford, No. 1.—*Coxe: Cat. Codd. MSS. Coll. Wadhamensis*, i.

MILEXIMO, SEBASTIANUS DE. *Copyist.*

Saec. XVI.

Wrote, in 1518, at Rome: "Collenuccio" (Pandolfo of Pesaro) "Apologia cui tituli Agenoria, Misotenes, Alithea et Bombarda," with dedication to Cardinal Marco S. Maria Inviolata. At end: "Sebastianus de Martinis de Mileximo scribebat Rome. Anno domini MDXVIII de mense decembris Pontificatus Leonis Xⁱ anno vi^{to}."—*Libri Sale Catalogue*, 63. [Collenuccio, the historian and poet, was privately hanged by the Lord of Pesaro in 1504.]

Also the Latin Commentary of Benvenuto da Imola on Dante, in the same year. On paper. Small folio. At end: "Millō quingentesiō dec^o oct^o die xvii Junii hora dec^a Ego Sebastianus de martinis de mileximo Compleui Rome istud egregium opus ab totū manu mea propria scripsi feliciter. Laus deo opt^o." Now in the Barberini Library, Rome, No. 1,714.—*Batines: Bibliotheca Dantesca*, ii. 314.

MINNER, JOANNES. *Copyist.*

Saec. XV

Usually called Johann der Schreiber, afterwards Hospital Secretary. In 1415 he wrote for the Burgermeister, Conrad Protzer, a German translation of the chief subjects from the Decretals, and of the whole sixth book, at the end of which he signs himself by his Latinised name of "Johannes Amator." "Dō grā Explicit op^o sub Anno dñi 1415 in sabbo p' festum philippi e Jacobi apłoz p. man^o Johis amatoris, Nördlingen." "Dis Buch ist Cunrat Protzers zu Nördlingen."—*Beyschlag, Beiträge zu Kunstgeschichte der Reichst. Nordl.*, ii. 43.

MIRBEL, MADAME } *Miniaturist.* Saec. XVIII. et XIX.
LECZINSKA DE. }

Painted portrait miniatures at the court of France. Born at Cherbourg in 1799. She was very skilful in her art, and taught it with success.—*Nagler: Künstlerlexicon*, ix. 311.

MIROSLAV. *Illuminator.* Saec. XII. (XIII. ?)
A Bohemian Monk.

Illuminated with ornaments and figures a copy of the famous Glossary known as the "Mater Verborum," compiled in 920 for Salomon, Bishop of Constance. This MS. was written in 1102 (1202 ?) by Vacerado, who doubtless added the Bohemian glosses. It is a vocabulary of Hebrew, Greek, and Latin, and was given, in 1819, by Count Kolowrat-Krakowsky to the National Museum at Prague. Vellum. Folio. 242 ff. On fol. 228 (p. 457) is represented a figure of the Virgin Mary and the Christ-child, at whose feet both copyist and illuminator are represented kneeling. On a label near the former we read, "ora p s̄rē (scriptore) Vac'ado"; on another, near the latter, "ora p illre. Mirozlao. A.MCII." *Wocel: Grundsüge der böhmischen Alterthumskunde*, 131, 132. —*Grüber: Die Kunst der Mittelalters in Bohmen*. Wien. 1871. 4°. —*Waagen, in Deutsches Kunstblatt*, 1850, No. 17, 130. The style of the illumination is the ordinary German of the later twelfth century, as in Harl. 3,045, British Museum.

MODECIA, JACOBUS ANTON. DE. *Copyist.* Saec. xv.

Wrote a "Breviarium Monasticum," in 12°, in a small neat hand, with initials and borders. On folio 16: "Anno domini Millesimo quatricentesimo septuagesimo secundo, die vigesimo quinto mensis Januarii hora tertia. Finitum fuit breviarium istud per me Jacobum Antonium de Modecia in castro novo apud tertonam. Ad laudem omnipotentis Dei eiusque virginis matris Marie necnon et gloriosi patris Benedicti ac Justine Virginis tociusque curie celestis triumphantis. Amen."—*Caravita*, ii 318. See MONZA.

MODENA, ANTHONIO DE. *Copyist.* **Saec. xiv.**

.Wrote, in 1336, "Pollistorio dell' Illustre, magnifico possente & excelso Signore Messer Francesco da Gonzaga Imperiale Vicario Generale." At beginning : the arms of the family of Gonzaga. At end: "MCCCXXXVI. Anthonio de modena scripsi questa prima parte de Polistorio. " The title, which attributes the work to Francesco Gonzagha, is an error. The author is Frater Nicolaus de Ferrara, ordin. S. Benedicti, Abbat de Sancta Maria da Gavello. Now in the Royal Library at Turin, Cod. LXXXIII., l. iii. 15.—*Pasini*, ii. 436.

MODENA, MARTINO DI GIORGIO DA. *Miniaturist.* **Saec. xv.**

An artist employed at Ferrara.—*Cittadella, Notizie relative a Ferrara.*

MODENA, TOMMASO DA. *See* MILANO, MATTEO DA.

MODESTUS. *Miniaturist.* **Saec. ix.**
A Monk of St. Gallen.

Painted various MSS. Possibly the same as Modestus of Fulda.—*Viel-Castel : Statuts de l'Ordre du St. Esprit*, 8.

MODESTUS. *Miniaturist.* **Saec. xv.**
A Monk of Fulda.

Painted, in miniature, the portrait of Candidus, the painter.—*Viel-Castel : Statuts de l'Ordre du St. Esprit*, 7.—*Acta Sanctor. Ord. S. Bened.*, iv. s. 255.

MODOETIA. *See* MONZA.

MOERE, JAN VAN DEN. *Illuminator.* **Saec. xv.**

Became a member of the Guild of Illuminators at Bruges in 1485. Died 1515.—*Le Beffroi*, ii. 306.

MOERINE, POL. *Illuminator.* **Saec. xv.**

Named in *Weale's Lists* in *Beffroi*, iv., 284, 320.

MOERTEN, HENRY VAN DER. *Copyist.* **Saec. xv.**

Canon of St. Jacques-sur-Caudenberg, Brussels.

Wrote the musical notation of two of the Antiphonaries and one of the Graduals written by Jean van der Noot. *See* NOOT. He died Nov. 6, 1470.—*Messenger, &c., Belgique*, 112. 1855.

MOERTEN, JEAN VAN DER. *Copyist.* **Saec. xv.**

Canon of the Provosty of St. Jacques-sur-Caudenberg, at Brussels, where he died, in 1479.

He notated two Antiphonaries and a Gradual. — *Pinchart: Archives des Sciences, &c.*, 1 sér., i. 96.

MOHEDANO, ANTONIO. *Illuminator.* **Saec. xvi.**

Born at Antiquera in 1561.

An illuminator in the "tempera" style, and one of the best painters of Andalusia. He was not only a fine painter, but also a cultivated scholar and gentleman. He imitated the grottescos of Giovanni da Udine. Some of his best examples are in the principal cloister of the Convent of St. Francis at Seville, where he was assisted by Alonzo Vasquez. He died in 1625.—*Pacheco*, ii. 42.—*Bermudez: Diccionario*, iii. 161.

MOKE, JAN. *Illuminator.*

Saec. xv

Joined the Guild of St. Luke (the Illuminators' Guild) in 1486
Had a pupil named Baltyn Wihil. Died 1504. — *Le Beffroi*
ii. 301.

MOLITOR, HEINRICH. *Copyist.*

Saec. xv.

Armarius of the Monastery of Scheyeren, in Bavaria

Wrote : 1. "Liber de Vita Christi" in 1433-54. Now in the
Royal Library at Munich. 2. "Catholicon, seu Prosodia," 1458
In same library. This volume is an atlas folio, and weighs 36 lb
3. "Missale monasticum," 1452. In same library; and, 4. "Libe
Horarum," 1469. In same library.—*Hefner : Oberbairisches An
chiv*, ii. 894-5.—*Ziegelbauer : Hist. Rei Litterariae Ord. S. Bened.*
i. 553.—*Sighart : Geschichte der Bildenden Künste in Baiern*
648.

MOLITOR, JOH. OSWALD. *Miniaturist, &c.* **Saec. xviii**

Born at Bamberg, in 1700. Died in 1750.

Painted portraits both in oils and miniature.—*Nagler : Künst
ler-lexicon*, ix. 370.

MONCEAU, MAXIMINIANO DE. *Miniaturist.* **Saec. xv**

One of the two pupils to whom Massarelli bequeathed the too
and materials belonging to the art of miniature. See MASS.
RELLI.

MONONCOURT, JACOBUS. *Copyist.*

Saec. xv

Employed at the Vatican, under Leo X.—*Müntz : La Biblioth
du Vatican au XVI^e Siècle*, 59.

MONS, GEO. *Copyist.*

Saec. xv.

Named in *Weale's Lists in Beffroi*, iv. 272, 293.MONSTIER, ETIENNE DU. *Illuminator.*

Saec. xv.

Worked for Cardinal George d'Amboise at Château de Gaillon.
—*Delisle: Cabinet des MSS.*, i. 249, 250.

MONTBELIARD, ETIENNE DE. *Copyist.*

Saec.

Wrote a beautiful copy of "La Somme le Roy," which ends with this note: "Et cist presenz liures fu finez l'an Nostre Seigneur corant par M.cc. quatre vinz et quinze anz, ou mois de decembre, par la main Estiene de Monbeliard, prestre, vicaire perpetuel Saint Meulon en Pontoise. Deo gratias."—*Delisle, Durande de Champagne: Extr. du t. xxx. de l'Hist. Littér. de la France*, 24. Paris. 1887.

MONTCHAUSSÉ, ETIENNE. *Copyist.*

Saec. xviii.

Wrote, in 1751, "Epîtres et Evangiles des grandes fêtes" for the Church of Ste. Opportune de Paris. Vellum. Large folio. Now in the National Library, Paris.—*Delisle: Inventaire des MSS. Lat., &c.*, 12.

MONTE DI GIOVANNI. *Miniaturist.*

Saec. xv.

A native of Florence.

Brother of Gherardo, the miniaturist and mosaic worker, whose life is written by Vasari. Their father's name is generally believed to have been Giovanni di Miniato del Favilla. Like his brother, Monte was a mosaic worker of reputation, as well as a miniaturist. When the "Operai" of the Duomo of Florence contemplated decorating with mosaic the four voussoirs of the vault of the San

Zanobio chapel, in 1491, two were assigned to Gherardo "miniore e cittadino fiorentino" and others, three of these being Domenico and David del Ghirlandajo and Sandro Botticelli. The third was allotted to Gherardo and Monte alone. The deaths of Gherardo and Domenico and the withdrawal of Botticelli for other work caused some delay in carrying on the work, and it was not until 1504 that the order was given for its completion. The "Operai" then committed to Monte and to David del Ghirlandajo to execute conjointly a head of San Zanobio in mosaic promising the continuation of the work of the chapel to the more successful artist. In 1505, three Commissioners, Pietro Perugino, Lorenzo di Credi, and Giovanni del Corniole, who were appointed to decide the matter, adjudged Monte to be the successful candidate. But he was not directly appointed. Delay again took place, for which the artist received a compensation of 100 golden florins, and the head became the property of the chapter. Eventually, in 1508 and 1510, he is mentioned as receiving payments for such of the work as was then done, for it was never quite finished. In miniature it appears that Monte always worked in association with his brother as long as the latter continued such work. The only extant examples of their united labours, however, are a Missal written for the Church of Santo Egidio, 1474-1476, and still kept in the same church; and four others allotted to the brothers by the "Operai" aforesaid.

1. Written by Moschini, now carefully preserved in the Laurentian Library.

2. Written by Ser Martinus Antonius, and now, perhaps, the one called the Breviary of Matthias Corvinus in the Vatican Library, as neither this nor the two following MSS. can be traced in Florence. If it were known that the "Operai" took the order from such patrons as Lorenzo de' Medici and Matthias Corvinus and handed them on to those whom they knew to be capable artists, there would need little further proof, as the Vatican so-called Breviary of Corvinus is dated by the artist 1492, having been completed by the copyist, Martinus Antonius, in 1487. The miniatures, borders, &c. have usually been attributed to Attavante and with very good reason, for the work is most like his. But some of his work is so like that of Monte, that only the documents can determine between them.

3. Written by Frater Johannes Antonius of Milan, a Franciscan.

4. Written by Ser Hyeronimus, chaplain of San Pietro Mag-

giore. All these were written for 4 large gold florins each. In 1494 Gherardo and Monte were paid 24 florins for partly illuminating these Missals to date (*Archivio, &c.* Account-books for 1494, 56). The amount of work done by Monte alone renders it impossible here to do more than indicate its existence. For thirty-six years, from 1492 to 1528, he did an immense number of works in miniature for the Opera or Board of Works of the Cathedral, besides other commissions. The editors of Lemonnier's "Vasari" were able to collect notices of many of these which they have described in their "Nuove Indagini" in the sixth volume, so frequently referred to in this Dictionary. In 1500-1 he illuminated an Epistolarium, in 1508 a Manuale, from 1515 to 1519 five Antiphonaries, 1519 to 1521 four others, 1521 to 1528 two others, after which date we have no further notices. The richness and profusion of his work, so infinitely superior to that of a bungler like Cignoni, the charges for which were, nevertheless, fixed and paid at 36 lire for a large miniature, and 8 lire for a small one, and 8 soldi a piece for initials, makes it curious to note that the Board in 1518 should decide to tie him down to a fixed tariff. For his ungrudging labour they would only allow for titles and important initials 3 lire each, saying that, if they were made worth more, he should not be permitted to claim it. For the Church of San Giovanni from 1510 to 1519 he executed the Missals, for which he was paid 293 florins in gold. The enormous folio, now in the Magliabechian Library, of the Cosmography of Ptolemy, was also illuminated by Monte. The characteristics of his work are in the main those of a painter in large. His "maniera" is broad and bold; his composition and draperies, his grouping of figures, and their action are all grandiose and masterly. His colouring is done with a free and resolute hand, often leaving the marks of the brush as in ordinary painting, and lastly his arrangement of light and shade and his colour-harmonies show a thorough acquaintance with the principles of chiaroscuro. Altogether Monte di Giovanni may be considered as one of the great masters in miniature, in some respects superior to most of his contemporaries, and quite the equal in all of Gherardo, Corbizzi, Eustachio, or Attavante. With Clovio there is scarcely any comparison, as their styles are so different, for Monte never descends to the infinite patient stippling of the later master, whilst he surpasses him in the more valuable quality of picturesque force and charm of colour. Perhaps, to account for the excellent colouring and wider atmospheric effects of the later school of Florentine miniature, we must admit

the influence of the Netherlanders. We know that in his later years Gherardo had quite taken up the study of Flemish painting, and that Flemish artists were then living both at Florence and Venice. After such works as the Grimani Breviary had found their way into Italy, an influence was created to which the enthusiastic Italian artists yielded ready homage; and, in return, the Flemings who visited Italy went back deeply impressed with a new sense of grace in form and beauty of composition, which grew into a distinct school of decorative art. The documentary proofs of work which I usually quote are too numerous here to attempt. They may be found in my authorities. Only one or two examples may be mentioned, to enable those who wish to verify for themselves what is stated above about the richness of Monte's work: 1. An initial P with a Holy Family, in the Gradual marked A of the cathedral at Florence, to the words, "Puer natus est nobis," &c. on fol. 73. 2. The initial O of "Oculi mei semper ad Dominum," &c. on fol. 76 of the Gradual marked C 2 of the same collection, containing a figure in red monochrome, or, as the Italians call this, *chiaroscuro*; also the R on fol. 1 and the C on fol. 10. 3. A grand miniature of Christ Tempted placed in an architectural framework of great beauty. The central pilaster forms the initial I of "Invocavit me et ego exaudiam eum," &c. It is a picture to compare with those of the Grimani Library. It occurs in the Gradual B 2, fol. 82. The St. Lucia in Gradual R is also finely painted, in the D of "Dilexisti," &c., fol. 40, but the subject is somewhat repulsive. The accessories of lilies, &c. are very lovely.—*Vasari: Le Vite, &c. (Nuove Indagini)*, vi. 166–171, 193, &c. —*J. W. B.: MS. Notes of Visits to Italian Libraries.*

MONTE OLIVAS, FRA CONSTANCIO DE. *Copyist.*

Saec. XVI.

Wrote, in 1512, a Roman Missal, beautifully ornamented with colours and gold; the music on a red tetragram. Formerly belonged to the Cathedral of Toledo; now in the Bibl. Nac. de Madrid, 52-6.—*Riaño: Notes on Early Spanish Music*, 68.

MONTERCHI, FRANCESCO. *Copyist.*

Saec. xvi.

A famous Italian Copyist.

Wrote several MSS. that were illuminated by Clovio. His reputation was such that he was corresponded with by some of the most distinguished scholars of his time. Thus Claudio Tolomei, in a letter dated Rome, December 5, 1543, writes: "I sent you the copy of two letters which, as you see, are going to these two great Princes of Christendom. I wish then, since they are not well composed, nevertheless to send them well penned, proving themselves, by virtue of the beautiful writing, to possess about them a certain grace. . . . Why, then, have I asked this of you, if not that, as always in your writing you surpass every body else, so this time you should surpass even yourself, since the princes to whom you write these letters, the importance of the subject, the great utility that may follow to Christendom, all demand that you rise above yourself, and that you should show to the world some fresh miracle of your skill," &c. Monterchi wrote the text of the magnificent "Lives of the Dukes of Urbino," now in the Vatican. —*Dennistoun: Memoirs of the Dukes of Urbino*, i. append. vi. He was appointed one of the secretaries to Cardinal Farnese together with Annibale Caro, Apollonio Filarete, and Rainieri. —*Affò: Vita di Pierluigi Farnese*, iii. 93.

MONTERCHIS, JOH. DE. *Copyist.*

Saec. xv.

Wrote "Evangelia festiva et dominicalia. Vellum Folio. 128 ff. In large "lettres de somme," long lines, with fifty-three very fine miniatures about two inches square. On the first folio, in blue letters: "Hunc evangeliorum codicem deo amabilis Petrus donatus Episcopus paduanus dum p. Beatissim⁹ Eugeni⁹ papa quarto Basiliensi cōcilio presideret, p. mañ mei Johannis de Monterchio Sancte paduane ecclesie mansionarii scribi fecit. Anno domini millesimo quadringentesimo tricesimo sexto. 1436." Affixed to every month of the Calendar is a couplet descriptive of the season, and of the days fortunate or otherwise.—*De Bure: Catal. des Livres de la Bibliothèque de feu M. le Duc de la Vallière*, i. 75.

MONTEFELTRO. *See URBINO.*

Saec. xv.

MONTEFORTE, FRANCESCO CAVALLO DA. *Copyist.*

Saec. xv.

Wrote several works, among which is "Alexandri Magni Vita," by Qu. Curtius, in Latin. Thin folio. Vellum. 87 ff. Wide margins, and a clear and professional italic hand. Initial I, with white vine bracket at top and side of page: Arms at foot in a wreath, on a damasked blue background: per pale, 1. azure between two fleurs de lis, *or*, a bend *or*, charged with 3 mullets of the field. 2. *Gules*; a lion rampant, colour gone, over all a bend *vert*. On folio 87, "Per me Frāiscum Caballum Montefortinatem, vigesima octava novembris Luce, hic liber Rome feliciter expressus 1464. Now in British Museum, Harl. MS. No. 1,842.

MONTE VARCHI, BAZZANTE DA. *Miniaturist.*

Saec. xvii

Illuminated many books, some in Florence, as the Antiphonar for Vespers, and Missæ totius anni, of such beauty that Puccinelli says they are "degni esser legati in oro." One exists in Perugia done by Bazzanti in his youth.—*Puccinelli: Istoria delle Eroiche Attioni di Ugo il Grande, con la Cronaca dell' Abbadia di Fiorenza* 135, 137, 161.—*Caravita: I Codici e le Arti a Monte Cassino*, i. 485

MONTMARTRE, JEHAN DE. *Illuminator.*

Saec. xiv

Worked on the sumptuous MSS. of King John of France in 1351.—*Delisle: Cabinet des MSS.*, i. 16.

MONTMORENCY, FAMILY OF. *Patrons.*

Saec.

An old French family, many members of which have been famous in French history. There are several branches, one of which merges into the family of Laval, another passes into Beaumont, and a third into Luxembourg. The very striking arms of the original stem of the family are among the memorials of successive

obtained at various times against the Empire. Down to the reign of Philippe-Auguste the red cross of Montmorency was cantoned with simply four alérions or eaglets; but after the battle of Bouvines, in 1214, gained over the Emperor Otho and his nephew, King John of England, the king added twelve others, in remembrance of the twelve banners taken from the enemy by Matthieu de Montmorency, and then the primitive eaglets were changed for the blue alérions, borne ever since. Thus the arms became permanently "D'or, à la croix de gu., cantonnée de seize alérions d'azur, quatre en chaque canton." The old legend of the event is based on a piece of false heraldry, but we must suppose this to be condoned by the glory of the occasion. It is related that, whilst the aforesaid Matthieu lay faint and bleeding on the field, the king drew near to give the wounded hero a word of gratitude and praise, saying, "Hitherto hast thou borne a white cross on thy golden shield; in future let that cross be red in token of the blood thou hast shed this day," and, dipping his finger in the curdling drops, he drew it over the cross. Now argent, or silver, on gold, every one knows is not good heraldry. Nevertheless, metal on metal has occasionally been borne, and the story, "si non è vero, è ben trovato." The branch of Laval charges the cross with five scallop shells *arg.*, of which one is *en cœur*. One difference is that of a lion *gules* in the first canton, which is changed from *or* to *argent*. The branches of Beaumont and Luxembourg also bear an inescutcheon, *en cœur*, *arg.*, charged with a lion *gules*. Besides distinguished soldiers and statesmen of a lower grade, the family of Montmorency has furnished four constables of France: Matthieu, born in 1160: Anne, in 1537; Henry, brother of Anne; and Henry, the second son of Anne, in 1593. Matthieu assisted the Regent Blanche during the minority of Louis IX. Anne is the one most generally referred to as the Constable de Montmorency. He assisted Francis I. in the Italian wars, and, after a long and chequered career, was mortally wounded at the battle of St. Denis, and died in 1567. The second Henry, a brilliant courtier, after some years of service under Louis XIII., having made an enemy of Richelieu, joined in the conspiracy of Gaston, Duke of Orleans, against the cardinal and the king, and, being at length abandoned by the duke, was tried and sent to the scaffold, in 1637. It is said of the famous Anne de Montmorency, who, by the way, obtained his feminine baptismal name from his godmother, Anne of Brittany, that "he specially loved letters and learned men, as is witnessed by the quantity of manuscripts which

he collected in his library and in his castle of Chantilly . . . and the great number of writings which many distinguished authors dedicated to him." The books and manuscripts thus dedicated to him were frequently enriched with arms and illuminations, and sumptuously bound and stamped with his arms and the insignia of his office. Thus, in "La Fleur des Histoires, 4^{ème} partie," now in the Royal Library at Copenhagen (Fds. de Thott. 568), which contains five beautiful illuminations in colour and fourteen grisailles, the borders contain the arms of Montmorency. At the back of the last fly-leaf is the cypher of the constable, surmounted by a coronet. A skilfully-drawn and illuminated map, now in the British Museum, contains three coats of arms, beautifully ornamented: France, Thoubault, and Montmorency. In the later volumes, such as those which belonged e.g., to Anne-Léon, Duc de Montmorency, there is often the motto "Dieu ayde au premier baron chrestien," together with the word ΑΙΙΑΝΟΣ.—Magny: *Nouveau Traité Historique et Archéologique de la vraie et parfaite Science des Armoires*, i. 46, 56. —Guigard: *Armorial du Bibliophile*, 128–133. —Paris: *Les MSS. fr. de la Bibl. du Roi*, i. 59, 63, 64; ii. 314–317.

MONTUATO DI FRANCINSECHO. *Copyist.* Saec. xiv.

Wrote "La Divina Commedia." On paper. Folio. 208 ff. Illuminated initials to every canto, difficult to read. End: "Qui finisce el paradiso che fecie dante alleghieri di firenza scritto p me montuato di francinsecho di firenze." Now in the Hunter Museum, Glasgow, No. 2, 2, 27.—*Batines*, ii. 265.

MONZA, ANTONIO DA. *Miniaturist.* Saec. xv.

Executed a grand page of illumination on vellum; consisting of a masterly miniature of the "Descent of the Holy Ghost"—the subject usually prefixed to the "Horæ de Spiritu Sancto"—surrounded by a rich border in the Milanese manner, the miniature showing the influence of Da Vinci or his school, and the

ornament that of Mantegna; Mary and the Apostles in a splendidly architectural open apartment, with elaborately-decorated pilasters and arches. In a medallion above is the portrait of Pope Alexander VI., and above this, on the semicircular arch, the name of the artist: F. ANTONII DE MODOETIA MINORISTE OPUS G. DE. Along the frieze are the commencing words of the hymn, "VENI CREATOR SPIRITUS." In two exquisite bronze medallions let into the marble plinths of the benches are the heads of the Emperor Nero and Marcus Agrippa. In the border at top is the Agnus Dei, at foot the head of Christ wearing the Crown of Thorns in a circlet supported by two angel-children. At the right side the Madonna and Child, at the left the Sibylla Tiburtina. In the rest of the border various precious vessels and sacred instruments placed among delicately-painted monsters, birds, insects, strings of gems, and ornamental foliages. Size of border, 640 x 480 c. Size of miniature, 328 x 260 c. The border may have been taken from another part of the volume. Now exhibited in the Albertina Museum, Vienna.

A grant of lands at Novara, by Lodovico il Moro, Duke of Milan, to his wife, Beatrice of Este, daughter of Ercole I., of Ferrara, dated at Vigevano, Jan. 24 (1494), and finely illuminated on vellum, is attributed to this artist. It is now in the British Museum, Additional MS., 21,413. The ornament of this diploma is in the form of a decorated frieze supported by two bracket-pilasters, within which the text is placed, written in a small Roman minuscule. At each end of the frieze is a circular medallion. That to the left contains the portrait of the Duke, with the legend in golden letters on a crimson ground: "LUDOVIC . M . SF . VI . VIRTUTI . ET . OBSEQUIO TUO UXOR TRADO ✠." In the other is the portrait of Beatrice, with the legend: "AD GRÂS . NIL . AMPLIUS . FIDE . ET . OBSEQUIO . TIBI . VIR . POSSUM ✠." Between the medallions lies an oblong panel, with a blue damasked ground and two frames, purple and green. On the centre of the panel is laid a thick wreath of leaves, flowers and fruit, supported by two almost nude "angelletti" wearing greaves or scaly hose, finely painted. Altogether it recalls the "Opus Franchi" of Add. MS., 20,916, and the "Sforziadas" of Paris, and the Grenville Library. Ludovico Maria Sforza was married to Beatrice of Este on Jan. 18, 1491. She died in 1497.—*Archivio Storico Lombardo*, i. 28. 1874.—*Müntz: La Renaissance en Italie et en France*, &c.—*L'Art de Vérifier les Dates*, &c., xvii. 274. 1819.—*Turotti: Leonardo da Vinci e sua Scuola*, 53, 54.

MORANT, J. *Copyist.*

Saec. xv.

Transcribed, in 1460, MS. No. 1,276, National Library, Paris, for "Tannegny du Chastel, grant maistre d'oustel de Breteygne, & Sieur de Renac."—*Delisle : Cabinet des MSS.*, ii. 353.

MORANTE, PEDRO DIAZ. *Calligrapher.* Saec. xvii.
A Spanish Professor of Writing in the Italian styles.

Published a treatise on the subject in 1615. — *Merino : Escuela de leer letras cursivas, &c.*, pl. 47, 370.

MORAVIUS, MATTHÆUS. *Copyist.*

Saec. xv.

Wrote, in 1476, a Bible with illuminations, afterwards kept in the library of Monte Oliveto, Naples.—*Dlabacz : Künstlerlexicon für Böhmen*, ii. 336.—*Nagler : Künstlerlexicon*, ix. 451.—*Blainville : Reisebeschreibung*, iii. 302.

MORE, ANTONIO VAN. *Painter & Miniaturist.*

Saec. xvi.

Born at Utrecht, in 1512, or, as some authors say, 1519, and died in 1576.

He studied first under Jan Schoreel. Being presented by Cardinal Granvella, to the Emperor Charles V. in 1552, was employed to paint portraits of various members of the royal family of Spain. As Schoreel was a follower of the Italian Renaissance, being whilst in Rome keeper of the Papal collections, More's style was rather Italian than Dutch, and like that of his fellow-pupil, Martin van Heemskerck. More came to England, where he obtained the honour of knighthood, after painting the portrait of the Princess Mary and other personages of distinction. His own portrait, by himself, is in the Florence Gallery. He also painted history. Some of his miniatures are still extant.—*Nagler : Künstlerlexicon*, ix. 439.—*Hobbes : The Picture Collector's Manual*, i. 288, ii. 168.—*Lasari : Vite, &c.*, xiii. 152 (*Lemonnier*).

MOREAU, JEHAN. *Illuminator.*

Saec. xv.

"Dwelling at Blois," worked for Charles, Duke of Orleans. In 1455-6 he decorated a copy of "Archilogesophie" and a volume of Petrarch.—*Laborde*, iii. 360-2, Nos. 6,772, 6,780.—*Delisle*, i. 113.

MOREEL, LIEVINE. *Copyist.*

Saec. xvi.

Wrote the text of the winter portion of a Missal for the Convent of Notre Dame de Sion at Bruges in 1503, the winter part of another in 1504, and another which she left unfinished at her death in 1510. She also wrote other books.—*Beffroi*, iii. 321, 322.

MORENA, ANDREA. *Copyist.*
Of Lodi.

Saec. xv.

Wrote, in 1447, at Florence: "Il Dittamondo di Fazio degli Uberti." Vellum. Folio. 600 ff. With many fine and graceful miniatures. A most beautiful MS., accurately written and worthy of a place in a royal library. At end: "Explicit liber Facii de Ubertio nobilis civis Florentiæ, transcriptus anno Xti MCCCCXLVII. et absolutus die Sabbati ultimo decembris; quem scripsit Andreas Morena Laudensis Cristoforo de Cassano hospiti peithei mli. Laus deo om̃p̃i et Beatæ Mariæ Virgini."—*Marsand: Manoscritti Italiani della Bibl. Reg.*, i. 229, 230. Paris.

MORICONIS. *Copyist.*

Saec. xiv.

Sub-prior of the monastery of St. Catherine, at Pisa.

Called in the annals of his house: "Scriptor pulcherrimus."—*Archivio Storico Ital.*, vii. pt. ii. 546.

MORIN, DAN. *Copyist.*

Saec. xv.

Wrote for the Cardinal de Bourbon at the Château de Gaillon the MS., now No. 17,518, MS. fr., National Library, Paris.—*Delisle: Cabinet des MSS.*, i. 258, note.

MOROLIO, GARNERUS DE. *Copyist.*

Saec. xiv.

Wrote a "Missale Romanum" called the "Missal of St. John of Amiens," now in the Library at the Hague, No. 48. It is illuminated with pictures and borders, which contain some remarkable grotesques. At end, in contemporary capitals, is this note: "Frater Johannes de Marchello, abbas ecclesiæ Sancti Johannis Ambianensis, ordinis Premonstratensis, fecit scribere istum librum per manum Garneri de Morolio, anno Domini millesimo trecentesimo vicesimo tercio. Et Petrus dictus de Raimbaucourt illuminavit istum librum in anno predicto." The latter notice is in golden letters. Below is the figure of the monk presenting his book.—*Jubinal: Lettres à M. le C. de Salvandy sur quelques-uns des MSS. de la Bibl. royale de la Haye*, 9, 10.—*Delisle: Mélanges de Paléographie et de Bibliographie*, 217.

MOSCATELLIS, RAPHAEL DE. *Copyist, &c.* Saec.

Wrote Persius and Horace, with numerous miniatures and arabesques in gold and silver. In the library of Lord Justice Coke at Holkham.—*Gentleman's Magazine*, Nov. 1834, p. 508, c. 2. But the *Gentleman's Magazine* says, "very splendid, with numerous arabesques and drawings in gold and silver, transcribed from Raphael de Moscatellis." See MARCATELLIS.

MOSCHINI, ZANOBIO, DON. *Copyist and Illuminator.*

Saec. xvi.

A most skilful Copyist and Calligrapher of Florence.

Employed on the important works executed for the King of Hungary and for the "opera" of the Cathedral. The archives of the latter corporation contain many references to his performances: "1491, die xiii eiusdem (martii). Item locaverunt presbiter Zenobio Bartholomei de Moschinis Cappellano in ecclesia Sancti

Felicitatis de Florentia ad scribendum pro sacristia eorum ecclesie unum Missalem in membranis pro lib. sex, sol. x. quolibet quinterno : et debeat illum absolvisse, per totum mensem novbris MCCCCLXXXII ec.—*Archivio dell' Opera dell' Duomo di Firenze*, 3. 1491-98. From this it appears that Moschini was paid for this Missal six lire of the period and ten soldi, for each gathering of five leaves of writing. On April 17 of the following year this Missal was allotted to the illuminators. These were the two brothers Gherardo and Monte (di Giovanni del Favillo. See MONTE DI GIOVANNI).—*Vasari: Le Vite, &c.*, vi. 329 (*Lemonnier*). Also wrote, in 1500, an "Epistolarium," or collection of the Epistles read in the Missæ for the whole year, beginning with the first Sunday in Advent. Folio. Vellum. 110 ff. At the end of that for the Dead is this note : "Scriptum fuit per presbiterum Zenobium Moschinum anno Domini mcccc, Die vero xxiiii mensis Octobris." This MS. is most richly ornamented, and contains a great number of miniatures illustrating the mysteries of religion and the Life, Death, and Resurrection of our Saviour. In the first initial D is a grand figure of St. Paul with the sword, preaching to a crowd of people. At the four corners are the four evangelists or prophets, &c., and in the middle a miniature of the Annunciation. At foot the arms of the "Opera" of the Duomo, held by two angels. On the covers are two plates of silver engraven with the name of the "Opera," and figures of SS. Peter and Paul. Now in the Laurentian Library, Florence, Cod. cxii.—*Bandini: Catal., &c.*, col. 145. The document recording this transaction is still preserved in the archives before mentioned (1498-1507. —20 v., 22 v., and 47 v.), "1500, die 29 Aprilis. Item locaverunt ser Zenobio Moschini presbitero presenti et scriptori ad scribendum librum *vocato* Epistolarium pro sacristia, *bello* ad comparationem et similitudinem litterarum cuiusdam libri Evangelistarii dicte Opere ; qui liber erat et est ille qui erat totus coopertus et argento : pro lib. sex pro quolibet quinterno ex scriptura solummodo : et sciebatur in membranis dandis per dictam Operam dicto ser Zenobio," &c. He is paid a trifle less per quire for this MS. than for the previous one. By comparing the date of its allotment, April 29, 1500, with that of its completion, October 23 of the same year, we see that it occupied the copyist almost six months. On May 27, the order was given to the illuminators to begin their work taking it as it was ready for them, "partim per eum (Moschini) scriptum, et partim scribendum." See GHERARDO and MONTE.—*Vasari: Le Vite, &c.*, vi. 263, 220 (*Lemonnier*).

MOTE, IVONNET DE LA. *Copyist.*

Saec. xv.

"Escripvain en lettre de forme, demourant à Blois." Employed by the Duke of Orleans, and wrote at his order, in 1420, a Book of Hours for the Princess Marguerite, his sister, Countess of Estampes.—*Delisle: Cabinet des MSS.*, i. 112.—*Le Roux de Lincy: La Bibliothèque de Charles d'Orléans, &c.*, 46.

MOURARD. *Copyist.*

Saec. xv.

Of the diocese of Rheims.

Wrote for Charles, Duke of Orleans, in 1448, "Abrege des Hommes Illustres," translated from the "De Claris Hominibus" of Petrarch, and also "Le Livre des Femmes Illustres," from the Latin of Boccaccio. Now MSS. lat. 6,069 K, and 6,069 Q, National Library, Paris.—*Delisle: Cabinet des MSS.*, i. 112, and notes.

MOUSTARDIER, J. *Copyist.*

Saec. xiv.

"Ecrivain de lettre de forme, demourant à Paris," for Jean, Duc de Berry. Wrote a book in French, which in 1404 (Feb.) he sold to the Duke.—*Delisle: Cabinet des MSS.*, i. 61; iii. 174.

MOZART, ANTON. *Miniaturist.*

Saec. xvii.

Executed, in 1612, a miniature of the Adoration of the Magi, and another of the Miracle of the Loaves and Fishes, for the album of Philip II., Duke of Stettin and Pomerania. See BERNHART.

MUCKE, GEORGE. *Writing Master.*

Saec. xvi.

Author of a "Modellbuch. od. Künstliches schreibbüchlein von vieler teutschen Arten gebräuchlichen Zier- Fraktur- u Hand- schriften, auch ein grosz' Alphabet u. Capitalbuchstaben." 4°. 1585.

MUCRO, BARTHOL. V. DE. *Copyist.* Saec. XVI.

Wrote, in 1500, on paper, folio, 109 ff. : "Mahomete filii Gebir. f. Cweni, liber astronomicus, qui dicitur Albategni, interprete Platone Tiburtino." At end : "Explicit liber Albatini Deo gratias, Amen Bartholomeus Vicinatus de Mucro manu propria scripxit anno salutis Domini m^o.cccc^o die xxv Maii." Now in the Library of St. John's College, Oxford.—*Coxe : Catal., &c.*, 13.

MUELICH. See MIELICH.

MUET, JEAN LE. *Miniaturist.* Saec. XVI.
Of Malines.

Executed a copy of the Institution of the Parliament of Malines, by Charles le Téméraire, in 1473. Exhibited at Brussels in 1880. The property of M. J. Gielen of Maeseyck.—*Catal. de l'Exposit. Nationale, Brussels*, MS. No. 155. 1880.

MUGELLO, BENEDICTUS DE. *Miniaturist.* Saec. XV.

Fra Benedetto, son of a certain Pietro, was born in the vast and fertile province of Mugello, near the castle of Viechio, a Florentine fortress. Vasari says he was the elder brother of Fra Angelico, "un suo maggior fratello che era similmente miniatore." He took the Dominican habit together with his brother, in 1407, when he assumed the name of Benedetto. He was greatly respected for his piety, and often called to exercise the duties of sub-prior. Marchese thinks he was the younger brother of Angelico, and born about 1389, and was therefore about eighteen years old when he began the monastic life. When Santo Antonio assumed the priorate of San Marco, in 1437, he brought the two brothers to be with him. In 1443, Cosimo de' Medici, aware of Benedetto's skill as an illuminator of MSS., commissioned him to write and illuminate all those belonging to the church and sacristy of San Marco. In this work he was assisted by other members of the fraternity, who were excellent calligraphers, and he completed them all, except one, in

five years. The cost of this wonderful labour was 500 ducats. He had scarcely commenced the task, however, when the monks of S. Domenico at Fiesole elected him their prior,—and the miniaturist returned to that sunny hill-side where he had first taken the habit. After about three years' government of his convent he was carried off by a sudden attack of the plague, in 1448, in his fifty-ninth year. He died in the convent of San Marco, at Florence, whither he had returned, probably in order to complete the Choir-books. In the Necrology is an entry referring to his character and death. "Fra Benedictus Petri de Mugello filius, natus et tunc prior existens Fesulani conventus Germanus fratris Joannis, illius tam mirandi pictoris cujus arte picturæ fere omnes hujus conventus extant. Hic re et nomine Benedictus moribus et vita integerrimus fuit, et sine querela in ordine conversatus, extitit autem excellentissimus, non modo suorum, sed et plurimorum temporum scriptor et miniator Cuius manu, litteris, cantus nota et minio *sc.* omnes fere libri chori hujus Ecclesiæ S. Marci. Antiphonaria videlicet, Gradualia et Psalteria dempto ultimo duntaxat festivo Graduali. Hic ex ea peste invasus alacer mortem intuitus, sacramentis omnibus rite perceptis in dom. requievit ipso anno 1448, sepultus in communibus fratrum sculpturis. R. I. P. (Annal. Conventus S. Marci.) That he also illustrated the Choir-books of S. Domenico of Fiesole, appears from the Necrology of that convent: "Fuit egregius scriptor et scripsit pene omnes libros chori S. Marci et notavit, et aliquos etiam hic Fesulis." These are perhaps the same that Vasari attributes to Angelico. Those of San Marco were finished by another monk, of the Franciscan Order, two years after Benedetto's death. Father Roberto Ubaldini, the writer of the chronicle of San Marco, made a catalogue of them. They consist of fourteen volumes—graduals and Antiphonaries all written and illuminated by his own hand, except the last volume of the Festival Gradual and perhaps three of the Ferial. He also executed the two Psalters, several missals, and wrote the book of Invitatoria, which is not illuminated. Rio thought these books were lost, but they are still in use. Those executed by Benedetto are marked from A to I. The first two, the Graduale Sanctorum, are the most richly decorated. The title, page of that marked A has the arms of Medici, and miniatures of Jesus calling Peter and Andrew, the Stoning of St. Stephen, with an exquisite landscape, St. John the Evangelist, rubbed and partly restored. In the golden ornaments of the initial there is an inscription which was only partly legible when Marchese saw it, "Hos libros suis pecuniis, illustrissimus civis . . . multa et

magna beneficia, et hoc templum extruxit Cosmas Medices." There are several other miniatures, but the grandest is that of the Crucifixion, prefixed to the Office of the Mass. In the second volume there is a large Annunciation—and other miniatures. The inscription in the initial mentions the founding of the convent by Cosimo. One of the best miniatures in the whole series is in the volume marked I, on folio 1. The other volumes have only one miniature, as a frontispiece. The Adoration of the Magi in vol. i. of the Festival Gradual is a masterpiece of painting. In draperies and in colouring Fra Benedetto is excellent, but he could not draw hands and feet, nor does the expression of his heads equal that attained to by his brother Angelico. Most probably he was assisted by his brother in the work, for nearly all his important miniatures are copied from Angelico's paintings with slight variations. His ornaments of flowers, fruits, birds, &c., are monotonous and mannered, following the conventional style of the fourteenth century. The Choir-books of San Marco are or were laid out in vitrines in a large room, for exhibition.—*Marchese : Lives of the most eminent Painters, &c., of the Ord. of St. Dominic*, i. 129–140 (Meehan's translation).—*Rosini : Storia della Pittura Italiana*, ii. 167.—*Vasari : Le Vite, &c.*, iv. 26 (*Lemonnier*)—*Rio : Poetry of Christian Art*, 149 (English translation). *J. W. B., MSS. Notes of Visits to Italian Libraries.*

MÜLLER, CARL. *Miniaturist.*

Saec. xvii.

Practised at Copenhagen during the latter half of the century.—*Nagler : Künstlerlexicon*, ix. 543.

MURALT, PET. BALTASAR VON. *Miniaturist.*

Saec. xviii.

Became a soldier and gained a reputation as a draughtsman. Afterwards devoted himself to copying works of great masters, in miniature. Füssli speaks of a copy of the *Modestia* of Correggio.—*Nagler : Künstlerlexicon*, x. 36.



MURIGIIS, MARCUS DE. *Copyist.*

Saec. XIV.

Wrote, in 1380, on paper, in folio: "Jacobus de Zesalis de ludo scachorum." Some writers make this author of Florence, others of Milan, and others of Casale. Our MS., "lo dice di Genova," reading in the beginning: "Incipit prologus sup. ludo (*sic*) scachorum quem composuit fr. Jacob. de Zesalis Ordinis Fratrum. Prædicator. Januæ natus." At end: "Scripta Veronæ per me Marchum de Murigiis civem propria manu MCCCCLXXX. indictione tertia de mense aprilis cum ibi essem in officio militari cum egregio et nobili milite dno Acardino comite de Langustho bonæ civitatis et districtus veronæ potestati pro magnificis et potentibus. Dominis Bartholomæo & Antonio fratrib. de la Schala. In quibus scilicet scripturis si error aliquis reperiretur, non mihi sed exemplari imputetur." Then follow four sonnets: "de Superbia," "de Avaritia," "de Invidia," and "de Luxuria." Now in Este Library, Modena, Cat. No. ccxlix.—*Cenni Storici, &c. Estense*, 36.

MUSSATO, FRANC. *Copyist.*

Saec.

Wrote: "Propertii Elegias." Once in Library of St. Michael prope Muranos.—*Mittarelli (pref.)*, xviii.

MUSSOLINI, JO. ANDR. *Copyist.*

Saec. XIV.

Wrote: "Rime del Petrarca." Vellum. 8°. 171 ff. Written in a small neat upright Italic, with miniatures, border, and initials. On p. 1 is a border and initial of flower and penwork, in the style of Girolamo da Cremona, now blackened through exposure, but rather fine in execution. In initial V is a figure of Cupid in a landscape, standing with outspread wings on two hearts, and holding a bow upright in his left hand, an arrow in the right. Many small initials in red and blue. On fol. 171 is the note: "Scripto per man de Jo. Andrea Musolini d' missevane 99eds a di hott° MCCCCCLXV." Now in British Museum, Harl. MS., 3,411.

MUTINA, BERNARDUS DE. *Copyist.*

Saec. XIV.

Wrote, about 1375, a Bible, which was bought by King Charles V. of France for his library. At the end are these notes: "Explicit Biblia. Magister Bernardus de Mutina me fecit;" and, in the handwriting of the King, "Ceste Bible est a nous Charles le V^e de notre nom roy de France, et lachetames de St. Lucien de Biauvez, lan MCCCCLXXVIII. Escrit de notre main CHARLES." This Bible was bequeathed to the Church of Gerona by the bishop, Don Dalmacio de Mur. M. Paul Meyer has identified it from the description given by *Sen. Jaime Villanueva: Viaje literario a las iglesias de España*, xii. 109-110.—*Delisle: Cabinet des MSS.*, iii. 336.

MUTINENSIS, BENEDICTUS. *Copyist.*

Saec. XVI.

A Monk of S. Maria degli Angeli at Florence.

Wrote, in 1512: "Dialog. Severi Sulpitii de S. Martino." In Library of S. Michael prope Muranos.—*Mittarelli (pref.)*, xix.

MUZI, ANTONIO. *Miniaturist.*

Saec. xv.

Mentioned in a document of 1487 as not long dead, his widow then entering upon a second marriage with Antonio Boccacci called Boccaccini, probably the master of Garofalo.—*Cittadella: Documenti, &c.*, 150, 178.

NAPLES, FERDINAND I. *See* FERDINAND.NAPLES, ALFONSO I. OF. *See* ALFONSO.

NAPLES, BEATRICE OF. *Patroness.*

Saec. xv.

Daughter of Ferdinand I., and second wife of Matthias Corvinus.

After the death of her illustrious husband she obtained possession of many of his most beautiful MSS. In the Benedictine Abbey of Melk is a Prayer-book once belonging to her. Vell. 4° 178 ff. The first two folios are empty; fol. 5 has a richly-illuminated border, and, beneath, the arms of the Queen. Exhibited in the Church Furniture Exhibition at Vienna, 1887.—*Illustrirter Katalog. der Ausstellung, &c.*, 10, No. 52.

NAPOLI, ALOYSE DA. *Miniaturist.*

Saec. xvi.

A young artist employed by Matteo da Terranova as his assistant on the Choir-books at Naples, Monte Cassino, Perugia, &c. They seem to have travelled about from one monastery to another. (*See TERRANOVA.*) Caravita gives many details respecting their work and lives, from which it appears that this Aloyse or Aloisio died in great distress at an early age, perhaps through dissipation, for he was a careless and troublesome youth. His death was sudden, and took place after overdrawing his account and going to Naples for a holiday.—*Caravita: I Codici e le Arti a Monte Cassino.*

NATTIER, JEAN MARIE. *Miniaturist, &c.* Saec. xviii.

Born 1685 at Paris. Died 1769.

Many of his portraits are allegorised, and ladies of the Court appear as heroines of Greek mythology.—*Nagler: Künstlerlexicon*, x. 145.

NAVARRÉ, JEANNE DE. *Patroness.* **Saec. XIII.**

Queen of France and Navarre and Countess of Champagne and Brie; wife of Philippe le Bel.

She had written for her own use by a Franciscan "Le Mirouer des Dames," which remained a popular book with ladies until the sixteenth century. Copies exist in the National Library, Paris (MSS. fr. 610, 1, 189). Also "Le Livre de Saintes parolles et des bons faits du roy S. Loys," but this history, composed by the Sieur de Joinville, was not completed until after her death. The great monument of her life, however, was the celebrated Collège de Navarre, which she founded and endowed for seventy poor scholars. Her original gift was of 2,000 livres, and the Hôtel de Navarre, near the Porte St. Germain, but after her death her trustees thought it wiser to sell the palace and build a suitable edifice on Mont St. Geneviève, near the Sorbonne. The new College was adopted by the University as the locality for its museum and library, and speedily rose to fame through its professors and students, among whom were Nicolas Oresme, preceptor to Charles V., for whom he translated several works of Aristotle; Pierre d'Ailly, bishop of Cambrai; the Chancellor Gerson, and others. During the English occupation, the College was rifled and abandoned, but was restored by Charles VII., and was especially aided by Louis XI. and Anne de Beaujeu. The latter enlightened princess granted 2,400 livres for the reconstruction of the library. Among later names of celebrity attached to the foundation, are those of Jean de Launoy, Historian of the College, and Egasse du Boulay, Historian of the University. The collection of statutes of the University relating to scribes, stationers, printers, and illuminators was kept in Chevillier's time in the library of the College de Navarre. Now the catalogue of this library, drawn up in 1741 by Gabriel Masson, is kept in the National Library. It gives a list of 838 MSS., and several thousand printed books. The College was suppressed with others after the Revolution, and the site is now covered by the École Polytechnique, founded in 1794, but only transferred from the Palais Bourbon to this locality in 1805.—*Paris: Les MSS. françois &c.*, v. 185.—*Paris à travers les Ages: Le petit Châtelet et l'Université*, 54.—*Franklin: Les Anciennes Biblioth. de Paris*, i. 393.—*Delisle: Le Cabinet des MSS.*, ii. 252, 328, 330.—*Chevillier: L'Origine de l'Imprimerie de Paris*. 304.

NEFFE, }
NEFFENN, } CASPAR. *Copyist.*

Saec. XVI.

A Schoolmaster at Cöln.

Wrote and published in 1580, "Ein Kostliche Schatzkammer der Schreibkunst und Cleinott der Cantzley u. ander Schreiber. Ein sur zierlich kunstreich Büchl. v. mancherhandt se &c., durch... M. Casp. Neffenn, Teutscher schulmeister der löblichen stette Cöleun eigener Handt geschribenn," &c. The title-page in old fashioned German with much flourishing. There is a copy in the British Museum (1,269 a.), small oblong 8°. on very dark-coloured white paper, of which the engravings seem to be cut on wood. It contains some copies of different hands, each having its technical name; a passage or text and an alphabet, first alone, then alternated with the letter m, thus, ambrucur, &c., and other copies of alphabets. Bound up with this, another "Thesaurarium artis scriptoriæ et cancellariæ Scribarumq. Clenodum pretiosum libellus, &c., nūc primum in lucem ædita. Caspare Nevio Colonix Agrippinæ scriba et Arithmetico authore." On next page is the same engraving of a school-room or study, with armorials at each side, which is given on p. 2 of the German part. "Scripta hoc in Thesaurio contēta sunt Latina, Italica, Gallica, Germanica, Brabatica et Anglica"; and below the engraving "Colonix Agrippinæ M.D. LXXX." Then follow a great many various hands in passages, &c., as before, but no English. The volume ends with the "Brabändisch oder Nederlenndisch schriftlein." On the backs of some of the leaves are some very neatly written specimens of penmanship, as *e.g.* on fol. 36 b. "Ego ad Dominum aspiciam, expectabo Deum Salvatorem meum, audiet me Deus meus. Mich. 7." A note in a minute German handwriting on the front of first fly-leaf, says that another edition of the work was published in Cöln in 1576, and gives a reference to Serapeum, 1851, N. 19, p. 295. It notes the omission of the versio Anglica at end.

NEMOURS, JACQUES, DUC DE. *Patron.*

Saec. xv.

Jacques d'Armagnac, and Comte de la Marche.

A lover of poetry and art, but also unfortunately of intrigue. He was one of the most magnificent princes of his time. There

are many examples extant of his luxurious taste for MSS., most of which contain his signature. He authorised the transcription of Petrarch's "*Remedia utriusque Fortunæ*," and its translation into French by "Jean Dangin, indigne chanoine de la sainte chapelle royale a paris et moins suffisant bachelier en theologie." Vellum. Fol. 202 ff. Two columns in Gothic script, with lovely arabesques and initials at the beginning of each chapter. It contains two miniatures. On fol. 202 is this note, "Ce liure de petrarque est au duc de nemours conte de la Marche, Jaques. Pour la Marche." This indication of the library for which it was destined is a common mark of identification in the Duke's MSS. It was for him that Fouquet painted the magnificent Josephus, now in the National Library, Paris (Ms. franç. 247). He was beheaded by Louis XI. for treason in 1477, and his property confiscated to the crown. Some of the MSS. came into the possession of the king's daughter Jeanne de Beaujeu. (See ARMAGNAC, NY, &c.) I suppose the above MS. is now in the Royal Library at Dresden.—*Ebert: Geschichte der Dresdener Bibliothek*, 312. *Götze: Die Merkwürdigkeiten*, &c., i. 265. *Delisle: Cat. des MSS.*, i. 86-91, 171.

NERONI, BARTOLOMMEO. *Miniaturist, &c.* Saec. XVI.
Called "Il Riccio," painter and architect.

Executed in 1532 numerous miniatures in four choir-books in the Civic Library at Genoa. These books belonged to the Monastery of the Olivetani. In front of the first volume is this inscription: "F. Adeodatus de Modoetia Scripsit R. Pater Angelus Albinganensis Generalis Abbas facere fecit Anno Domini MDXXXII Magister Bartholomeus dictus Rixus senensis miniavit."—*Milanesi: Sulla Storia dell' Arte Toscana*, 75. Neroni was scholar and assistant and son-in-law to Sodoma, and a well-known painter of Sienna. Nagler, who says nothing about these miniatures, states that Neroni worked between 1550 and 1573.—*Baldinucci: Notizie dei Professori del Disegno*, ii. 468.

NERUCIIS, BARTHOLOMEUS DE. *Copyist.* Saec. xv.

Wrote in 1431 a copy of Buti's "Commentary on Dante." Partly vellum and paper, in 3 vols. Large 4°. Vol. 1. 186 ff. Contains the "Inferno," with illuminated initials. The first contains the portrait of the poet holding his book. The text of the poem, which is embedded in the Commentary, is written in a larger hand. On fol. 175 are the following lines:—

Dantis Alegherii primus liber explicit iste
Per me Nerucium nunc petri bartholomeum
Francisci scripto de Sancto geminiano
Mille quadringentis annis triginta duobus.

Bartolommeo di San Gemignano was the author of a compendium of the "Commedia" in Latin.

Vol. II., 175 ff. On fol. 161: "Feliciter die viij. Aprilis m^occcc^oxxxi^o indictione 8^a per me Bartholomeum de Neruciis de sancto geminiano minimū grammatices professorem."

Vol. III., 162 ff. Written by same hand. P. 1., a large initial in gold and colours. At end: "Finisce la terza et ultima Cantica chiamata Paradiso, della Comedia di Dante Alleghieri poeta fiorentino, p. me Bartholomeum petri de Neruciis de Sancto-geminiano s^b añis dñi millesimo quadringentesimo trigesimo qua'to . . Et qui finisce lo canto trigesimo tertio della ttia cantica della comedia di dante composta plo insigne et egregio doctore . . . maestro Francesco da Buti honorevole cittadino da pisa scripta p me Barthol^o petri de s^cogeminiano."—*Bandini: Catal.* v. 180-185.—*Batines: Bibl. Dantesca*, ii. 320-3.—*Mehus: Vita di Traversari*, 182.

NESTOR. *Miniaturist.* Saec. x.

One of the eight artists employed on the "Menologion" of the Emperor Basilus II. (979-1025). (See BLACHERNITA.)

NETSCHER, CASPAR. *Miniaturist & Painter.* Saec. xvii.

Born 1629. Died 1684.

Famous for portraits in miniature.—*Nagler*, x. 194.

NEUDÖRFFER, ANTON. *Calligrapher.* Saec. XVII.

A teacher of accounts and writing at Nuremberg. Published a work on the art of writing, entitled "Schreibkunst," in 2 vols. 4°. Nürnberg, 1601. It contains twenty-nine alphabets of newly-invented capitals, and twenty-nine of German capitals of all kinds, mostly surrounded by ornamental borders. In the Libri collection, and sold in 1862. *Libri Sale Catal.*, No. 108. A third volume, containing twenty-four very fine examples of various current hands and others of "Chancery," appeared as an appendix in 1631. These were engraved by Johann Pfaun, of Nuremberg.—*Jansen: Essai sur l'Origine de la Gravure*, pt. ii., *Sur la Calligraphie*, 120.

NEUDÖRFFER, JOHANN. *Calligrapher.* Saec. XVI.

Writing-master and "Modist" of Nuremberg. Born 1497. Died 1563.

Designed several new alphabets of German "Fraktur-skript" or Gothic text, which had gradually grown out of the "Lettres de Somme" used by the French and Netherlandish copyists of the fifteenth century. The first work in which this beautiful character appears quite perfected was the *Theuerdanckh*, which the Emperor Maximilian I. had executed at Nuremberg in 1517. This splendid and extraordinary volume is printed in a type so richly varied, that it has even been declared to have been printed from wood or metal blocks. The character is precisely that which the modists or designers of Nuremberg had brought to perfection. Chiefs among them were Paul Fischer and his pupil, this John Neudörffer the elder, the first who, following the principles laid down by Albert Dürer, gave to German writing the form which ultimately became common to the whole German Empire. In 1538 he published his "Writing Modelbook," with brief explanations for learners. In 1544 and 1549, he issued two others, the former in 4° the latter in folio. It is now admitted on all hands that the *Theuerdannk* is not a xylograph, although it surpasses every preceding book in the elegance and beauty of its typography. But it certainly has the appearance of having been cut or cast in groups of words. The proof that it was actually produced from movable type is found in

the first edition of 1517, on the eighty-fourth leaf, in the second word of the second line, where the *i* of *schickhet* is reversed. The different forms of the capitals, which in certain letters vary no fewer than ten times, and the flourishes added above and below the long letters, together with the ornaments attached to the top and bottom lines, certainly would lead us to suppose that the pages had been engraved on wood-blocks, as typography at once began to simplify that intricate flourishing and entanglement so common to the penmanship of the time. But here the characters are joined by a peculiar method, and the variations observable in the two editions of 1517 and 1519 contribute to prove that the Thewrdannk was in fact printed from movable type. Among the first printed books, the desire to imitate manuscript rendered necessary the employment of far more characters than are now needed. Every consonant had a special ligature for each vowel, and combinations and contractions were frequent. To this circumstance, rather than to oversight, probably is due the *spalorum* for *Psalmorum* in the colophon of the first edition of the *Mentz Psalter*. The extending of the process, therefore, to an almost unlimited extent, to please the lavish whim of Maximilian, who looked only to have a single copy of the work, is by no means incredible. It is said that Vincent Röckner, one of the Imperial secretaries, made the models for the Thewrdannk, after a MS. left by Neudörffer at his death, but the dates disprove this statement. The Emperor passed the year 1517 in Nuremberg, visiting frequently the studios of different artists, especially Albert Dürer's, and thereby hastened the publication of his favourite work. The printers of Nuremberg, however, did not seem to reach his standard of competency for the magnificent volume, for he sent for the celebrated Hans Schönsperger, of Augsburg, to undertake the impression. The artist who engraved and cast the type, which was of metal, is unknown, but may possibly have been Jerome Andrea, of Nuremberg. He was greatly renowned, not only for his talent as an engraver of the "fraktur" in wood, but as a cutter of punches for metal coinage. He further executed in steel this same character on different bodies, and set up a printing-office on his own account, where he printed the works of Dürer. It was rather Johann Neudörffer than Röckner who drew the characters. It was Neudörffer who designed those which were required for the triumphal arch erected by Stabius in honour of Maximilian in 1515. He was then only eighteen years of age, but already master of accounts and possessing a great reputation as a modist. For an interesting account of the Emperor's, or rather Melchio

Pfintzing's, curious production, see Camus: "Notice sur le Theurdank," in "Memoires de l'Institut," ii. 133. Since this it has been frequently written about in French and German literature. Of the first edition, forty copies only were printed, but three editions appeared between 1517 and 1537, and four or five since, altered and remodelled. In 1836 Haltaus published a new edition after that of 1517, but of the subject only, not of the type. Undoubtedly the original "Thewrdannk" remains one of the most beautiful monuments of calligraphic typography in existence.—*Doppelmayer: Historische Nachrichten von Nürnberger Künstler*, 201. *Köhler: Disquisitio de inclito Libro poetico Theuerdank*, i. 31-40, ii. 109, 133, &c.—*Kaus: Essai d'une Histoire de l'Autriche savante*, 196, ii. 133. *Papillon: Traité Historique et Pratique de la Gravure en Bois*.—*Breitkopf: Versuch über den Ursprung der Spielkarten*.—*Jansen: Essai sur l'Origine de la Gravure*, ii. 128-139.

NEUDORFFER, JOH., Jun. *Calligrapher*. Saec. xvi.

"Modist" of Nuremberg. Born 1543. Died 1581.

Son of the preceding, and like him a teacher of arithmetic and calligraphy.—*Doppelmayer: Historische Nachrichten*, &c., 201.—*Nagler: Künstlerlexicon*, x. 202.

NEWMAN, GUILLAUME. *Copyist*. Saec. xvi.

Wrote, in 1525, the latter part of "Claudiani de Consulatu Stiliconis. Par moy Guill. Newman, 1525." Vellum. 4to. 1445. Now in the British Museum, Add. MS. No. 11,814.

NICCOLO DI SER SOZZO TEGLIACCO. See TEGLIACCO.

NICCOLO, DI STEFANO. *Copyist.*

Saec. xv.

Wrote, at Florence, in 1458: 1. Alighieri Dante Commedia. Col commento che va sotto nome del Boccaccio. On p. 1 in a different hand: "Comento di Messer Giovanni Boccaccio sopra Dante, scritto per Niccolò di Stefano, &c., dell' arte della Lana, l' anno MCCCCLVIII., a stanza di Lazzerio di Michiele di Piero da Varna del Popolo di S. Piero Gattolini." Now in the Riccardi Library, Florence.—*Lamius: Catal. Codic. MSS. qui in Bibl. Riccardiana Flor. asservantur*, 20.

NICHOLAUS DE LOPARDIA. *Copyist.*

Saec. xv.

A Minorite Friar.

Wrote, in 1468 a "Breviarium." Now in the Public Library at Bamberg.—*Jäck und Heller: Beiträge*, i. 46.

NICOLA DI GIOVANNI. *Miniaturist.*

Saec. xiii.

An Italian miniaturist. Known also as Cola di Giovanni.—*Rouaix: Dict. des Arts décoratifs*.

NICOLAS DE ST. LO. *See* ST. LO.

NICOLAS RAPICANO. *See* RAPICANO.

NICOLAS VALERS. *See* VALERS.

NICOLAS. *Illuminator.*

Saec. xiii.

Lived in 1292, at Paris, where he worked together with his mother.—*Kirchhoff: Die Hdschr.-händler des Mittelalters*, 381.
See BERNAR.

NICOLAS. *Copyist.*

Saec. xv.

Called "Astesanus," secretary to Charles, Duke of Orleans, the poet.

In 1443 he copied a Commentary written by Francesco Nuti, on Valerius Maximus. Vellum 4to. 308 ff., with miniatures, borders, and initials. The first folio of each volume is adorned with a border and miniature in the large initial. At end of Volume II. is this note: "Explicit commentum sive declaratio super librum Valerii Maximi in principio presentis uoluminis descripti, scriptum per me Nicolaum Astesanum illustrissimi et excellentissⁱ principis et domini, domini Ducis Aurelianensis et Mediolani, &c., secretarium, ad opus et utilitatem ipsius domini Ducis, MCCCCXLIII." In the MacCarthy Collection. In 1455-6 a quantity of parchment was delivered to Nicolas for copying a book. The collection of the Duke's poems in the library at Grenoble, is also attributed to him. —*MacCarthy: Sale Catal.*, ii. 248, No. 5,475. —*Laborde*: iii. 361, No. 6,775. —*Champollion: Louis et Charles, ducs d'Orleans*, 383-389. —*Delisle: Cab. des MSS.*, i. 113.

NICOLAS. *Copyist and Dealer.*

Saec. xv.

Called "Le Bese."

Sold to Louis, Duke of Orleans, in 1403, a Psalter for twenty-one crowns. —*Delisle: Cab. des MSS.*, i. 103.

NICOLAUS. *Miniaturist.*

Saec. xv.

Known from his signature as Nicolaus de Bononia, or Nicolo da Bologna.

Mentioned by Zani, who, unfortunately, is far too sparing of his authorities, as flourishing from 1336 to 1364. (*See BOLOGNA.*) Recently, a very interesting though somewhat prolix account of several MSS., presumed to be illuminated by him, has appeared in the "*Repertorium für Kunstwissenschaft*," from the pen of Dr.

VOL. II.



Neuwirth. For comparison he takes several illuminated law-books, and others. "*Liber sextus decretalium cum regulis iuris cum apparatu Joannis Andree.*" Now in the library of the abbey of St. Florican, in Upper Austria ; 118 ff. 2 cols. At the beginning of each section are carefully-painted initials with coloured Gothic leafwork. The fine and expressive heads which are used as filling for the letters, are, however, often too dusky in tone. This is a common defect in Italian miniature-work of this period. One page of illumination may be described as an example of the rest. Fol. 1. In the corners of the border which surrounds the large miniatures, are four square panels, containing symbols of the Evangelists. In the upper left, the brown gold nimbused eagle of St. John. In the lower, the lion of St. Mark. In the upper right, the rose-draped angel of St. Matthew, and below, the brown winged ox of St. Luke. The finely drawn ornaments of the border, with their brilliant red and blue, and their tender green and rose harmonise with the golden grounds. In the middle of the side borders the ornament bends into a sort of diagonal square or lozenge panel, containing the half length of a saint with gold nimbus, and wearing red and grey drapery. Above the upper border, in a kind of half mandorlo, on a gold ground, is a figure of Christ wearing a red mantle, in the usual attitude of giving the benediction with the right hand, and holding the Book of Life in the left. The miniature which is enclosed in this beautiful border, represents the stoning of St. Stephen, 15 by 31.2 c., with a dark brown ground covered with a golden tracery. On the right is represented a pillared Gothic basilica, in which is an altar with a blue gold embroidered antependium, on which flicker the flames of a lamp. Near the altar stands a bearded man in a green mantle, with a dark yellow cap on his head, and a book in his left hand. Another in a grey habit with his cowl partly over his head, with a brown club, strikes the saint, who wears a rose-coloured, gold-edged dalmatic, and kneels on the grey stony ground, submissively raising his hands. The blood streams from his tonsured head, while variously-clothed figures around are either throwing or picking up stones. Behind them sits on the grey rocky ground a bearded witness of the scene, in a green tunic, over which is thrown a blue and red outer garment, and points downwards. Above him are several bushes with red blossoms, and beyond the sky, in which appears the face of the Almighty. Along the underside of this picture runs a smaller strip, with a gold traceried brown ground, on which, to the right, is placed the

arms of Passau,—*arg* a wolf *gu* supported by two angels; to the left those of Saxony,—barry of ten *sa* and *or*; a green coronal-wreath bendwise. Fol. 117 begins "*Lectura circa arborem consanguinitatis et affinitatis*," and 117 v. and 118, contain one design, richly illuminated, of the "*arbor affinitatis*." The period during which the MS. was executed lies between 1320 and 1342. The arms of Passau and Saxony can only have belonged to Albert II., Bishop of Passau, who held the bishopric during that period. Possibly it was presented by him to the Abbey of St. Florian, for a note on the first page intimates that it already belonged to the latter house in the fifteenth century. That Bologna was the place where the miniatures were executed, is seen from a glance at the miniatures of an "*Officium Mariæ Virginis*" now in the Benedictine Abbey of Kremsmünster. (Select case 4.) It contains 185 ff. On fol. 82 v. is the note, "*Ego Bartholomeus de bartholis de Bononia, scripsi hoc officium, Sancte Marie Virginis. Anno Natiuitatis Domini Millesimo Trecentesimo quadragesimo et Nono, Indictione Secunda die Martis xxiiii^o. In uigilia Beate uirginis expleuj.*" And on fol. 184 v.: "*Finito libro Refferamus gratias Christo. Qui scripsit, scribat. Semper cum domino uiuat. Uiuat in Celis Bartholomeus In nomine Felix. Amen.*" Comparing this with the Munich MS. lat. 10,072, "*Missale Romanum*," at the end of which we find: "*Correctum et scriptum per me bartholomeum de bartholis de bononia scriptorem mccccxlxiii indictione xii xlii Feb.*" we find further that the last MS. contains also the name of the miniaturist. Woltmann says it occurs also in a New Testament in the Vatican Library, No 2,639, on which see also Seroux d'Agincourt, III. 75; and in a Dominican Missal in St. Mark's Library at Venice, Cl. III. Cod. XCVII. Woltmann's opinion, by the way, was that Nicolaus was an artist of no great merit. He adopted the style of Giotto, executing the heads very carefully, and attaining considerable power in expression, but faulty and wanting originality in his forms. These miniatures are, however, infinitely superior to anything which the same period produced at Bologna, either in wall or panel pictures. The source, it appears, of most of the illuminated law books, was Bologna, and their style was afterwards imitated by other Italian and French artists. The Cambridge Fitzwilliam Museum Decretals is in the manner of Nicolaus. The miniatures of the Kremsmünster offices begin on fol. 7, with the birth of the Virgin, 4.1 by 4.6 c. In the initial J., on fol. 10 v., is an Annunciation of somewhat smaller dimensions. The Virgin appears in a blue, gold-edged

mantle. A nimbus of gold surrounds her head, as she sits on a dark red chair, or throne, while the blue and red-winged angel, in a crimson mantle over a green tunic, approaches on the left, and offers a lily. In the four corners of the full border are medallions with the figures of the Almighty, and three prophets. In the lower border are the three Evangelist symbols of the lion, the angel, and the ox, and across the upper runs the legend, "Ave Maria gratia plena dominus tecum et Benedicta." Neuwirth describes each of these historiations, viz. :—Fol. 11, the Holy Family, Fol. 20, the Circumcision. Fol. 40, the Adoration of the Magi. Fol. 44 v., the Purification. Fol. 49, the Flight into Egypt. Fol. 53 v., Christ among the Doctors. Fol. 58, the Baptism of Christ. Fol. 65 v., the Marriage at Cana. Fol. 83, "Incipit officium in peragenda mortuorum," with an initial D. Fol. 90 v., initial V (Michael). Fol. 115, initial M. Fol. 127, initial S, with martyrdom of St. Andrew. Fol. 128 v., the Raising of Lazarus. In the lower border is Christ's Entry into Jerusalem. Fol. 129 a, initial D, the Last Supper; and other scenes in the border. And so on, through the book. The miniatures of both parts undoubtedly belong to the same artist; as abundantly appears from a comparison of the manner of execution in both. In the execution of the draperies and angel-wings, is shown the same colour, choice, and the special carefulness of the painting in body colour, is shown in the attentive carrying out of finish in the most trifling details, and the exceedingly fine and finished treatment of the hair and beard. The Kremsmünster Codex was exhibited in the church-furniture exhibition at Vienna, in 1887. Comparing these MSS. with the Munich Missal, Dr. Neuwirth attributes them to the same artist, viz., Nicolaus de Bononia. He corroborates the probability by a third comparison with another MS., which contains miniatures by Nicolaus, now in the Benedictine Abbey of St. Peter, at Salzburg (Cod. XII. 10 a) particulars of which the reader will find in Dr. Neuwirth's article. On folio 118 v. of the Salzburg MS., which contains the sixth book of the Decretals, occurs the "Arbor consanguinitatis" with rich ornaments in gold and colours. On this page is found the inscription, "M^oIII^oLIIII. EGO NICHOLAVS. D BONONI(A) FECI." The St. Florian MS. III. 6, also a law-book with a rich "Arbor consanguinitatis," and other illuminations. Fol. 3, the burial of the Virgin, carefully painted. The bier on which she lies, in a nun's habit, is covered with a blue cloth sprinkled with golden lilies, and the entire scene is very completely rendered. Across one part runs

the inscription, "EGO NICHOLAVS DE BONONIA FECI."—*Neuwirth: Italienische Bilderhandschriften in Oesterr. Klosterbibliotheken. In Repertorium für Kunstwissenschaft*, ix. 383–398.—*Woltmann & Woermann: Hist. of Painting* (Engl. transl.), i. 488.—*Illustrierter Katalog. der Ausstellung kirchlicher Kunstgegenstände*, 7, No. 30.

NICOLAUS. *Illuminator.*

Saec. xv.

Prior of St. Matthias of Muriano.

Rubricated and illuminated in 1472, a MS. of St. Augustine's "De Civitate Dei." Vellum. Fol. (16 × 11 in.), 354 ff. An exceedingly elegant MS. written in a very distinct round character, on the purest vellum. Initials in gold or colours. Begins with a table of 18 ff. of contents, giving the words with which each section commences. The chapters are written in letters of gold, and every alternate capital gold or blue. The introduction is called "Retractatio Sancti Augustini in Libros de Civitate Dei." On the verso of the leaf preceding the first chapter, enclosed in a circle of flowers, branches, fruit, angels, &c., all executed in gold and colours, and in the finest possible preservation, is the following title in golden capitals: "Augustini . Sanctissimi . doct . oris egregii de civit . ate dei ad marcellinu . m liber primus cont . ra gentiles incip . it foeliciter." The first page of chapter I. has a most elaborate border with various miniatures and figures of birds and beasts, angels, &c., and encompassed with flowers, leaves, and sundry devices. The number of books and chapters correspond with the first edition printed at the monastery of Subiaco in 1467. There is a very richly illuminated initial at the commencement of each book. Eight leaves of MS. on paper, consisting of a table of the contents of the volume, have been added, at the end of which is this note: "Iste liber est monasterii s̄ci Matthe de Muriano, quem ego nicolaus prior moñ s̄ci Matthe de Muriano emi pro d̄co Moñº precio ducatoꝝ nouem auri Año dñi 1472. Ip̄mq; manu ppria rubricavi et miniavi." Formerly in the Library of the Duke of Sussex.—*Pettigrew: Bibliotheca Sussexiana*, i. cxxxvii. Now in the British Museum, Add. MS. 15,246.

NICOLAUS. *Copyist.*

Saec. xv.

Called THEOTONICUS.

Wrote "La Divina Commedia." Paper. Small folio. 94 ff. In a graceful round hand, with titles and arguments in red to each canto. In front of the "Inferno" is a grand initial, "fregiato" in colours and gold. At end: "Expicit lib. paradisi dantis Allegherij de Florentia . Deo gratias . Tempore Regiminis Magnifici et nobilis viri Bernardi de Bartholomeo de Gerardo Gerardi honorabili capitanei Areatini. Ego Niccolaus theotonicus dicti dñi Capitanei sui Regimini kocus Scripsi et compleui hoc opus Dantis . die uero xxj mensis Nouembris Millesimo cccccxxx." Now in the Corsini Library, Rome. No. 608.—*Batines: Bibliog. Dantesca*, ii., 186-7.

NICOLAUS DE FAENZA. *See* FAENZA.NICOLAUS DE RICCIIS. *See* RICCIIS.NICOLAUS DE SALVELDIA. *See* SALVELDIA.NIXON, JAMES. *Miniaturist.*

Saec. xviii.

Originally a painter in miniature, afterwards in oil. Born 1741, died 1812.—*Nagler*, x. 247.

NOGARI, PARIS. *Miniaturist.*

Saec. xvi.

Called "Il Romano."

Worked in 1570 at Rome, having learned his art during the pontificates of Pius V. (1566-1572), Gregory XIII. (1572-1585). He was one of the youths who imitated the manner of Raffaellino da Reggio. Whilst still quite young he painted in the galleria,

and in the stanza near the saloon; also in the loggie, where is his painting of the "Expulsion of the Money-changers from the Temple by Christ." It was in his later years that he applied himself to miniature and engraving. "S'era egli dato a fare in miniatura nel cui genio assai bene si portava ed operò vaghissime cose, con somma diligenza terminate." He died at Rome, after a long illness, in the pontificate of Clement VIII. (1592-1605), aged sixty-five, and was buried honourably at S. Trinità de' Monti.—*Baglione: Vite de' Pittori, &c.*, 83.—*Nagler: Künstlerlexicon*, x. 254.

NOIR, JEHAN LE. *Illuminator.*

Saec. XIV.

It is recorded that this artist and his daughter Bourget, an "enlumineresse," left the service of the Duchess of Bar to enter that of King John and the Dauphin. Their names occur in the list of illuminators to King Charles V.—*Delisle: Cab. des MSS.*, i. 36.

NOOT, JEAN VAN DER. *Copyist.*

Saec. XV.

Canon and Provost of St. Jacques-sur-Caudenberg, Brussels.

He wrote for the choir of his church four antiphonaries, a great psalter, and a breviary for the whole year. He died October 20, 1450. He was assisted in the musical notation of these MSS. by Henry van der Moerten. (*See* MOERTEN.)—*Messenger des Sciences &c.*, 1855, 112.—*Pinchart: Archives des Sciences, &c., Docum. Inédits* i. Série i. 96.

NORBERTUS. *Copyist.*

Saec. IX.

Probably a monk in the ninth century. Wrote "Hieron. Exposit. in Psalmos." Now in the Vatican.—*Seroux d'Agincourt: Hist., &c.*, iii. 105.

NORGATE, EDWARD. *Illuminator, &c.* Saec. xvii.

Son of Dr. R. Norgate, Master of Benets College, Cambridge.

Brought up by Dr. Felton, Bishop of Ely, who married his mother. Employed by the Earl of Arundel, and allowed to be the best illuminator of his age. He was an excellent herald and held the office of Windsor Herald.—*Walpole: Anecdotes of Painting*. Wornum's Edition, 230-5.

NOTKER. *Author, Copyist, and Illuminator.* Saec. ix., x.

Called "Balbulus." A monk of S. Gallen.

Eckart says of him:—"Picturas post arsuram plures Gallo fecerat, &c." Born about 830, died 912.—*Pertz: Monumenta, &c.*, ii., 136.—*Woltmann: History of Painting* (Eng. transl.), i. 216. He is not to be confounded with the Notker who died in 976.—*Cahier: Bibliothèques*, 132.

NOTKER. *Calligrapher & Illuminator.*

Saec. x.

Died in 976.

There seems some confusion between these two Notkers. Both were authors, calligraphers, and painters. Notker Labeo (thick lips), is said to be *teutonicæ scriptionis inventor*, i.e., the first to make use of the so-called angular Gothic text, and to have introduced it into the scriptoria of Germany. Is Labeo the same as Balbulus? There was a Notker, Bishop of Liège in 972, who established a library and rebuilt the Cathedral. Died 1007.—*Cahier: Bibliothèques*, 132.—*Pertz: Thesaurus, &c.*, i. pt. iii. 604, 580.

NOUHE, PETER DE LA. *Copyist.*

Saec. xv.

Wrote in 1492 a Missal for Jean de Foix. At end is the following note: "Fuit finitum hoc Missale ix Aprilis mccccclxxxii

et fecit ipsum scribi reverendus in Christo pater et dom^s dominus Johannes de Fuxo miseratione divina Episcopus *Convenarum*, in *Alano*, per me Petrum de la Nouhe, habitatorem loci de Herbertis Lucionensis dyocesis ad laudem Dei," &c. It is not certain who this Jean de Foix was.

The arms of Foix (which occur also in a copy of Gaston's "Book of the Chase" (MS. fr. 619), are : écartelé, au 1 et 4, de Foix ; au 2 et 3 de Béarn ; and in another MS. (MS. fr., 9,738) the following : écartelé, d'argent a la fasce bandée de gueules et d'or, au 2, de Foix, au 3 de Bearn.—*Delisle: Cab. des MSS.*, ii. 366.

NOUVEL, COLIN. *Copyist.*

Saec. XIV.

Wrote in 1358, "La Bible historique, ou les Histoires escolastres," being a French translation of the Latin Bible of Peter Comestor, (le Mangeur), Dean of Troyes in Champagne, by Guiart des Moulins. Vellum. Large folio. 505 ff., 2 cols., with many miniatures, Gothic ornaments, and initials. On fol. 8 v. "En lan de grace mil et deux cens et quatre vins et onze au mois de juing, ou quel je fu nez et oi quarante ans accomplis, commençay ces translations, et les oi parfaites en lan mil deux cens quatre vins et quatorze ou mois de Fevrier. En lan de grace mil deux cens nonante sept ou jour Saint Remy fu je esleus et fais Deans de Saint Pere d'Aire, dont jetaie chonoinés si come deuant est dit." On the last folio : "Colin Nouvel a escripte cette Bible, et fu parfaite en lan Mccclviii." On the back of the last folio but one are notices of the family of Pompadour, from 1490 to 1496, which may mean that the MS. was once in their possession.—*Biblioth. Meermanniana*, iv. 143. No. 832. Peter Comestor, or the Devourer, so called from his insatiable appetite for learning, was one of the busiest scholars of the twelfth century. He was born at Troyes, but removed thence to Paris, and in 1164 became chancellor of the University. He wrote the "Historia Scholastica" between 1169 and 1175. On retiring from his public duties he became Canon of St. Victor, where, at ninety years of age, he was still Canon. At ninety-three he was made Dean, and died in 1198.* From the note above, it appears that Guiart des Moulins was Dean of St.

* As usually quoted : but Migne : "Patrologia," 198: 1047, calls it a vulgar error for 1178.

Pierre, at Aire, probably the Aire near St. Omer, on the Lys. Born, as he suggests, in 1251, began his translation at forty years of age in 1291, and finished it in 1294. In 1297 he became Dean of St. Pierre. Perhaps no more popular book existed in the fourteenth century than this "Bible historiale."

NOVOCASTRO, CONRAD DE. *Copyist.*

Saec. XIV.

Wrote a "Missale Augustanum" in Italian Gothic, with blue and red capitals. Vellum. Large folio. 136 ff. On folio 120 of this MS., which is of great importance with regard to the Augsburg use of the Liturgy, is this note: "Anno a nativitate Dñi M^oCCC^oLXX^oVI^o in vigilia bte Katherine Virg. Cōpletus est liber iste per manus Conradi de nouocastro. Quē honorab' vir dñs Eberhardus de Randegg de valle Kirchain. Canōic⁹ et custos. Eccē aūg necnō prepositus scī Mauricij cōscribi fecit ē donauit eccē aūg prefate." Now at Munich, Cod. lat., 3,903.—*Steichele: Archiv.*, &c., i. 99.

NOVOMONTE, STEPHANUS DE. *Copyist.*

Saec. XV.

Wrote, "M. Tulli de Officiis," together with a collection of classical poems, altogether 135 ff., on paper. On f. 84 v. "Kāl. Martij 1471 Verone mihi Stephanus de nouo monte scripsi." Below is a coat of arms rudely drawn in ink. *Arg* and *sa paly*, charged with three pennons, and supported by two naked children. Now in the British Museum, Harl. MS. 2,599.

NUMENIUS, MARTINUS. *Copyist & Illuminator.*

Saec. XVI.

Wrote in 1517-18, two volumes (pts. V. & VI.) of the "Moralia Beati Gregorii super Job." At end of part V., "Anno

Domini M.D.XVII^o quem scripsit N. Martinus Numenius Pictor."
At end of part VI., "Finis anno Domini M.^oD.^oXVIII^o &c.,
scriptus per manus Martini Numenii." Now in the Royal
Library, Brussels.—*Marchal: Catal. des MSS. de la Bibl. Roy.
des Ducs de Bourgogne*, i. 212; ii. 157. Nos. 10,586–7.

NUSSELL, JO. *Copyist.*

Saec. xv.

Wrote, "Sermones," &c. Paper. Folio. 239 ff. On fol. 187.
"Script. per Jo. Nussel, pleban et canonic. 1439," in a bad hand-
writing. Now at Munich. Cod. lat., 3,764.—*Steichele: Archiv.*,
&c., i. 96.

NUTI, FRANCESCO. *Copyist,*


Saec. xv.

Wrote in 1423, "Valerius Maximus de memo rubi factis, &c.
4". Vellum. The work is in two volumes of which Nuti wrote the
first, and Nicolaus Astesanus the second. (*See ASTESANUS.*) At
end of Vol. I.: "Explicit liber Valerii Maximi scriptis manu me.
Francisci Nuti anno dom., 1423 die XVII mensis martii." The
first folio of each volume is enriched with a border and small
miniature painted in the great initial.—*MacCarthy: Catal.*, ii. 248,
art. 5,475.

NUXIGIA, JOHANNES DE. *Copyist.*

Saec. xiv.

Copied in 1339 for Azzo Lord of Milan the Pantheon of Geoffrey
of Viterbo. Now in the National Library, Paris (Fds. lat., 4,895).
At end: "Et ego Johannes de Nuxigia publicus Mediolanensis
notarius contrate sancti Stephani ad Nuxigiam Porti Nove hunc
librum fideliter scripsi sub anno nativitatis Domini Mcccxxxix ad



honorem Domini nostri Ihesu Christi et beate Marie Virginis et totius curie celestis exaltationemque . . . et bonum militis domini Azonis Vicecomitis domini gen. Mediolani." This shows that the dukes of Milan probably had a library before Galeazzo, who died in 1378, and is generally considered the founder of the Visconti Library at Milan. Azzo was succeeded by his uncle Gian Visconti who was Lord of Milan from 1349 to 1354 and had governed the church at Novara from 1329 to the time of his accession to the sovereignty. Many of the volumes taken to France by Louis XII. bears the name of "Johannis Vicecomitis, Dei gratia episcopi Novarensis, et comitis." He left the Lordship of Milan to his three nephews, Matteo, Bernabo, and Galeazzo Visconti (*See VISCONTI*).—*Delisle: Cabinet des MSS.*, i. 129. Godefridus Viterbensis, author of the "Pantheon, sive Memoria Sæculorum," a Universal History, from the Creation to A.D. 1186, was Scriba or Notarius to the three Emperors, Conrad III, Frederic I., and Henry VI. The work, called the "Pantheon," because treating "of all the princes of the world," was dedicated to Urban III. (1185–1187) *Migne: Patrologia*, 198.

Ny, J. du. *Copyist.*

Saec. xv.

Employed by Jacques d'Armagnac Duc de Nemours, by Louis de Bruges, and others. Transcribed for Nemours, "La Fleur des Histoires," by Jean Mansel (MS. fr. 58, National Library, Paris), which MS. afterwards belonged to Pierre II., Duc de Bourbon, husband of Anne de Beaujeu. Vellum. Folio, in two volumes, with very fine miniatures, vignettes, and initials. It is described by Paris. His signature also occurs in MS. fr. 55 of the National Library, Paris, in the same handwriting as that of "La Fleur des Histoires."—*Paris: Les MSS. Français, &c.*, i. 65.—*Delisle: Cab. des MSS.*, i. 87. He wrote also in 1475 an Italian version of "Liber de Vita et Moribus Philosophorum," attributed to Walter Burley. Vellum. 8°. Now in British Museum, Add. MS. No. 17,523.

